

JUNE

APOLLO

1948

the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

NEW YORK



Rendezvous on the Ice

1585 HENDRIK AVERCAMP 1663

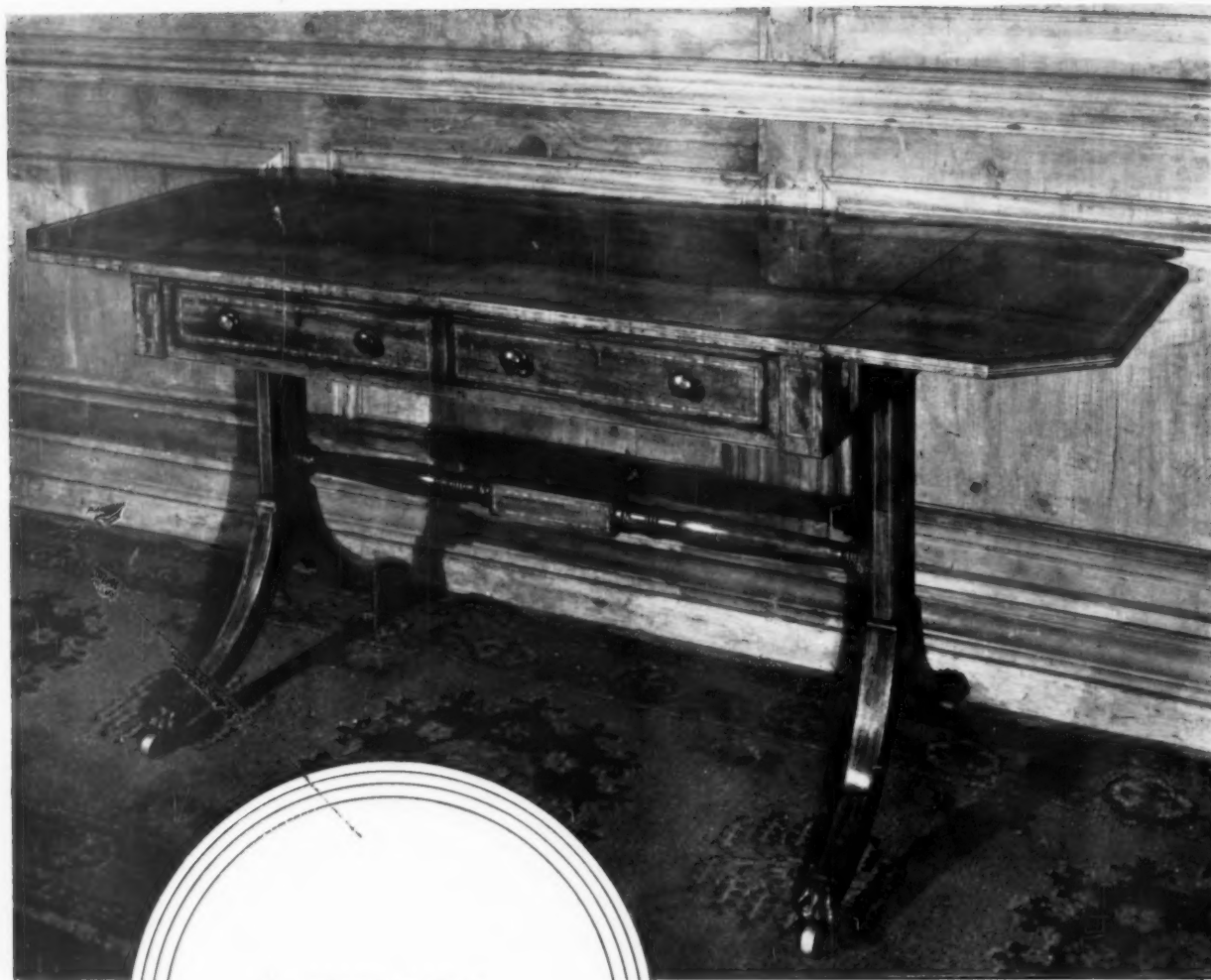
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THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

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A very fine
Moss-green Jade Figure of Buddha, in the attitude
of meditation. Height : 7 inches.

Ch'ien Lung period, A.D. 1736—1795.



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CURRENT SHOWS AND COMMENTS BY PERSPEX

GENTLEMEN VERSUS PLAYERS

IN England the problem of the amateur is always with us. The professionals pursue their avocations with such insouciance, the amateurs their interests with such enthusiasm, that definite lines between the two wear thin. As our heritage of class snobbery almost forbids the vulgar mention of money (which otherwise would provide some sort of test) there is little help from that source. Even our language burks the issue; and I invariably have to pause for a moment to remember whether in the parlance of Lord's it is the gentlemen or the players who draw a fee as well as their stumps at the end of the match.

In matters of art the problem is at its worst. And with the Royal Academy at the worst of that worst, so that we have to remind ourselves annually that the Academy was founded precisely for the purpose of giving art in this country a status, a seriousness, a standard. When the Academy was founded in 1768 under the patronage of George III and the pontifical presidency of Sir Joshua Reynolds the whole idea was to give prestige to those artists who took their work earnestly, and to train the young men (did anybody contemplate the ungenteel thought of young women?) "of approved ability and promise whose aim is to become practising artists of distinction." To this end the election of the forty R.A.'s and the thirty Associates, with an Annual Exhibition of an unquestioned six works from each, was to help by establishing the standard of art. The Discourses of the first President struck this note, and for a time it looked as if we had succeeded in taking art seriously. If the XIXth century fell away from this ideal it at least continued to regard art professionally and to think of the Academy in professional terms. To be a Royal Academician in the halcyon 1880's and 1890's was a fairly safe avenue to a five-figure income and a knighthood. To have one's picture accepted by these Olympians and "hung on the line" was to move at a stride into the ranks of serious artists.

It is not the least trouble with the Royal Academy to-day that of the 12,000 works annually submitted for the 900 or so available places so much of it is just pleasantly amateur. Nor when it is accepted and placed alongside the work of the Academicians and Associates is their work, in many instances, noticeably better. There are, of course, exceptions—the President's own contribution, for Sir Alfred Munnings' painting of horses and landscape is always distinguished; Dame Laura Knight's landscapes in the style she has made her own (a study of a lightning flash over Malvern is something of a *tour de force*); the works of Russell Flint, especially his fine water-colour "Lovers in a Park"; a modernist work, "Anti-cyclone," by Edward Wadsworth: these

and others might be singled out from much that is good and worthy. In the sculpture—where the medium is more exacting and consequently the temptation to the amateur less omnipresent—there is a higher proportion of serious work, extending from the impressive

"Pegasus and Bellerophon" by Maurice Lambert, and a large wood-carving, "The Expulsion of Adam and Eve" by Estcourt Clack, in the Central Hall, to a delightful wood-carving, "Mother Duck," with a Chinese beauty and simplification, by William Simmonds.

There is, of course, a proportion of good work of the kind we have a right to expect among these hundreds of exhibits. One could have wished that John Napper's Gauguinesque painting, "The Conversation," were better placed; and that certain other works were not almost lost amid the surrounding mediocrity. In this vast display of 1,427 works an artist needs to be very good, or very startling, indeed, to make himself heard.

One newcomer, John R. Merton, has shouted the house down with a startling portrait which has become the sensation of the year. Like Browning's wise thrush, he has

"sung his song thrice over
Lest you should think he never
could recapture

The first fine careless rapture." Not that there is anything careless or rapturous about this vast treble portrait, for it is most solidly painted, cold and classic. The Hanging Committee have banished it to the tiny South Room (like a noisy child sent to the attic in the interests of the polite drawing-room conversation?), and here it dominates everything. Opinions of its quality vary provocatively. The President assured me that there had been nothing like it since the Florentines, whilst one modernist critic rudely calls it "a new low in vulgarity." At least it is serious painting, with none of the feeling of the Sunday-painter about it, and although I hope it will not set a vogue for outsize Pirandello in portraiture it is at least an excitement amid these acres of small and insignificant canvases.

The crowds of course gathered about Winston Churchill's three pictures. They are the apotheosis of the able amateur, neither better nor worse than much else in the exhibition. As we all adore Churchill the personality and the

war-leader "this side idolatry" it is characteristically British that we should honour his pleasant enough painting by electing him an Hon. R.A. The gesture has everything to do with sentiment and nothing to do with art; it is typical of the amateur attitude.

The most internationally famous of the Academicians, Brangwyn and Augustus John, are listed among those who do not exhibit this year. It is a sad paradox of the Royal Academy that we so often



"FRESH HERRINGS"

By AUGUSTUS JOHN, O.M., R.A.

From the Exhibition at the Leicester Gallery

PERSPEX's choice for the Picture of the Month

have to look outside its walls for precisely the serious painters who should be Academicians if it were functioning properly. They appear in the various private galleries giving their one-man shows or taking part in mixed exhibitions. They neither subject their work to the suffrage of the Hanging Committee nor would feel honoured by its acceptance in Burlington House.

Augustus John sometimes does exercise his right as an R.A. to exhibit, but this year he has his own one-man show at the Leicester Galleries. It is remarkable chiefly for one very large cartoon in grisaille, "The Little Concert." John has been working upon this for some years and it is one of his outstanding creations, belonging to the order of the "Galway Peasants" of the Tate. It should obviously belong to some public gallery and we can only hope that this will be its destiny. I believe the artist is anxious that it should not leave this country. In the same vein and the same medium is a smaller work, "Fresh Herrings," a group of figures on the quayside with the town away behind them. In both these works there is that vein of romanticism and lyricism which marks John at his best.

Next to these I found the drawings the most exciting contribution to the Exhibition. Some of them as portraits miss the sitters—those of Sir Kenneth Clark and of Churchill, for example—but none of them could have been drawn by any save a master draughtsman. Once again it is an instance where the pencil or the chalk reveals the whole background of technique against which the paintings may be judged.

With some of the paintings themselves one felt something of disappointment. Some of the flower studies looked hasty and unconvincing. There were moments when I would have preferred one room of the best work rather than the two rooms with the slight feeling of makeweight. Can John paint flowers? That is to say, can he paint them so that they are on his own highest level? I venture to doubt it. The magnolias which seem to appeal to him often give him what he wants in design, but things like the "Mixed Flowers in a Glass Jar" fall short of his standard.

He was back at his own level with the finest of the portraits. That of "Matthew Smith" the artist; one of "Dylan Thomas" the poet looking like a Botticelli cherub; a "Man with a Monocle"; one of "W. B. Yeats" in the Impressionist technique which he has now tended to renounce; and, most lively and attractive in its humanity, "The Barmaid." Augustus John, O.M., R.A., may be at his respectable best with imposing politicians, poets, and successful painters; but he evidently gave that dead delightful Bohemian John a holiday in the pub.

In this high season of the year the galleries of London offer an amazing choice of fascinating exhibitions. Foremost among them stands that arranged at the Tate Gallery as a memorial tribute to the late Samuel Courtauld. Here are assembled the wonderful collection of French Impressionists which he and his wife acquired from 1914 to 1930, and those of the same school which were purchased by the Tate from a Fund given by him. With many of these pictures the public will already be familiar, but the opportunity must not be missed to see those others which hitherto have been in the privacy of his home. The very lovely Sisleys; the "Spring" landscape by Renoir, which will come as a revelation of a side of this artist to many who think of him only as the painter of sensuous studies of women—a mood in which Samuel Courtauld liked him least; the small Seurats; the splendid Gauguins: everything in this Exhibition is a masterpiece, for the taste of Samuel Courtauld was never at fault as his generosity was never at rest.

One other adventure among masterpieces was at the loan Exhibition of Rowlandson's works at Ellis & Smith's Gallery. What a genius Rowlandson was! Too often we think of him as the caricaturist given over to drooleries and to bitterly ironic comment on the ugliness, the gluttony and lechery of his rakish period; but at this Exhibition we see him in a different light, for many of the works shown are lyrical and beautiful. The recently rediscovered "Vauxhall Gardens," one of the finest of all Rowlandson's works, can here be seen against the "Tuileries Gardens" from the collection of B. Y. McPeake, Esq.; the "Smithfield Market" from the Guildhall Library against the "Hertford Market" from the Hertford Museum. Here, too, is the "Providence Chapel" from Gilbert Davis's collection (more in the usual ironic Rowlandson vein) and the famous "Box Office Loungers" which now belongs to Major Dent.

Whatever the subject there is that swift draughtsmanship based on brilliant observation which was the genius of this artist. How brilliantly he forces his atmospheric perspective to throw the foreground figures into relief! How wittily he sketches in a tiny piece of sideplay, like the drama of Mother Winter with one of her girls and two of her clients at a table in the "Vauxhall Gardens"! He

remains one of the most lively of all British artists, and his period springs to life under his hand.

As usual at this season of the year there are some very important Exhibitions of Old Masters to remind us again that London is still the art centre of the world for these treasures. At Slatter's Gallery in Bond Street another Exhibition of Dutch and Flemish Masters carries on the tradition which has become established there; at Paul Larsen's in Duke Street can be seen further Netherlandish works; at Leger's there is a less specialised exhibition of Old Masters; whilst at the Arcade Gallery there is a fascinating show of Early German Paintings—a school all too little known over here.

The very use of this term "Masters" indicates precisely the quality of earnest craftsmanship and professionalism which marks the serious Player from the Gentleman artist.

At Slatter's Gallery we have these masters in all their moods and all their rich abundance. A fascinating tiny panel by Pieter van Slingeland which came from the Rothschild Collection; a pair of important flower-pieces by Jan Van Huysum painted on copper in the most brilliant manner of that great artist; a portrait of a beautiful lady posing as her own kitchenmaid by Albert Cuyp; a lovely Jacob van Ruysdael landscape and a fine seascape by his Uncle Salomon which in the breathtaking lift of its sky reminds us where Jacob learned to paint those vast realms of the upper air which envelop his landscapes: the exhibition is full of fine works.

One of the most interesting is a recently rediscovered Gerard Dou, "The Cook." It is another version of the picture in the Grand-Ducal Gallery at Schwerin, with just a slight variation in the view beyond the window. Personally I liked it much better than the Cuyp whose genius really lay in directions other than the genre painting which Dou did so meticulously. The trouble with the Dutch Masters is that they impose upon themselves a standard of perfection which makes us impatient with the slightest fall from grace, so that when Cuyp's drawing of the face and hands is not absolutely perfect we feel unnecessarily critical.

The Exhibition at Larsen's gives yet another opportunity to browse among the works of this great XVIIth century period. One important little panel takes us further back, for it is by Jan Mostaert: a "Portrait of a Man with Landscape Background" in the delightfully Gothic manner of that XVIth century master. The "Rendezvous on the Ice" by Avercamp is probably the most fascinating picture in the Exhibition, for an Avercamp remains a rarity. There is also a version by Pieter Brueghel the Younger of the famous "Peasant Dance" by the Elder Brueghel. He has modified the composition—happily I would say—by introducing a further group of large-scale figures who carry the rhythm unbroken across the foreground of the picture. One other very attractive picture was a coolly-coloured "Barn Interior," with a delightful glimpse of landscape beyond, by van Borssom. And after that one revels at will among the typical flower-pieces, the still lifes, the landscapes, and genre work of this entrancing period.

The opportunity to acquaint oneself with XVth century German art is one not to be missed. The great names at the beginning of the next century—Dürer, Cranach, Burgkmair, Baldung Grien, and their contemporaries—overshadowed with Renaissance brilliance this end of the Gothic and Mediaeval with its anonymous masters and its other-worldly enthusiasms and symbology. At the Arcade Gallery we can see the transition: the end of the old order whilst the new dawn in the portraits of Lucas Cranach the Elder or the Italianate work of a Ludwig Refinger.

It is the careful craftsmanship, the serious devotion, of these early days which seems so missing in much of our contemporary painting. Can we recover it? Do we need some new Pre-Raphaelite revival to save us from the all-too-easy watered Impressionism of the usual run of contemporary painting? Granted it is all charming enough, with little that is definitely wrong with it, but even less that is arresting by its sureness of technique or its newness of vision. And, to return to one's charge against the Royal Academy, that sense of a craftsman's power allied to either the old vision or the new does not strikingly manifest itself on the walls of Burlington House as it would were the Academy really performing its function as the leader of British Art. Would they accept a work by such a serious painter as Tristram Hillier, who has a one-man show at Tooth's? Would Hillier send? His vision, non-academic but inspiring in its devotion to careful and brilliant craftsmanship, should be the kind of step forward which the Academy encourages. The few big canvases of boats and boat-building under the glare of the sun in Portugal which he shows are original, important. How well for two of these could we have spared half-a-dozen of the comfortable little amateur works of the Gentlemen (and their Lady equivalents) whose efforts find such encouragement with the R.A. Hanging Committee.

The Antique Dealers' Fair and the English Ceramics

BY CONRAD H. TIPPING

THERE is nothing of its kind, now, like this yearly Antiques Fair and Exhibition; nothing so diverse, so tasteful, so lovely.

Many thousands have acquired the habit of a yearly visit to Grosvenor House, there to renew heart and mind among the accumulation of choice and selected treasure displayed so compactly, so alluringly, and so understandably. From the ends of our land and from far over the sea people will come to gaze, to talk, to learn, to meet old friends and make new, and to buy from the astounding store of beautiful things so convincingly shown here.

One views the increasing interest taken in antiques and art

and offers us experience otherwise unattainable, and it offers us an Exhibition of acknowledged beauty, authenticity, and comprehensiveness.

Is it not time that collectors acknowledged their debt to the antique dealers whose organising genius and co-operation have made such a show possible? The trifling admission fee is no discharge of that debt! Let us offer not only our thanks to them but our congratulations also that by their own free and personal enterprise they have been able to gather under one roof so lovely an array of objects of appeal, quality, and antiquity, gathered, we doubt not, with infinite travail and in wearisome and often unavailing



with much satisfaction, even a little scepticism. Since the 'thirties this enthusiasm has been steadily growing. Attendances at the National Gallery have more than doubled 1938's figures; over twelve thousand people in one day saw the Van Gogh exhibition and, in the fortnight, the visitors paid a thousand pounds for relevant illustrated literature.

It isn't merely that these shows yield us feasts of colour of which, everywhere, we have been starved for long enough. The Art Schools' new imaginative approach, broadcasts, group discussions, new publications, ceramic circles—all have fed the revival of Art-interest. So too has a popular reaction against Science, which for over half a century has turned our thought and endeavour towards war. There is no doubt about it: the growing interest in taste, and colour, and fine design and craftsmanship is real: it is not merely a distraction but a positive source of intellectual pleasure with the humanising tendency good music and books have.

It is the deplorable truth that for nigh a whole decade now we have been deprived of the immeasurable benefits of full access to the greatest treasure houses of the world and the guidance of those who so ably direct them. Only three of the great museums are yet complete: the Wallace, the South Kensington Geological Museum, and the Imperial Institute Galleries. Three years have gone by since the War's end, and the British and Victoria and Albert Museums are still short of building and repair materials and labour. It cannot be helped, of course; but it is a pity that a whole educational generation has not received the increase of knowledge, the widening of interests, and the cultural influences these wonderful institutions offer. In a generation becoming daily more dependent on the picture than on the printed word the need for familiarity with the things of history is urgent.

So, in all sincerity, thank heaven for the Antique Dealers' Fair and Exhibition. It supplies the lamp which keeps the fire of our collecting enthusiasm alive; it establishes the landmarks that have marked our progress along chosen paths; it makes for friendships



search, in the face of difficulties of travel and living, and of fierce competition.

"Every day antiques get more rare. America is buying up all she can. Sometimes I am at my wits' end to replenish my store. No English dealer can compete with the Dollar. . . . In twenty-five years' time there will be very few dealers in antiques . . . and if any dealer is left so small will be the stock that there will be no shops." Is that too despondent a view? The words were written twenty-two years ago by Quinney himself—Thomas Rohan. Since then there has been such a drain on our cherished old works of art, and not least in ceramics, as he never dreamt of.

Yet the dealers' patient skill, and their knowledge and enthusiasm have got together such an assemblage of the finest goods

Fig. I (top left). Pair of Chelsea figures of Shepherd and Shepherdess. Ht. 12 ins. Gold Anchor Mark, c. 1765.

Courtesy
Delomosne & Son

Fig. II (top right). Rare Meissen figures of Bagpiper and Hurdygurdy Player. Ht. 5 ins., c. 1740. Modelled by Kaendler.

Courtesy
Delomosne & Son

Fig. III (right). Bow figure of woman in pseudo-Turkish attire. 8½ ins. high, c. 1760.

Courtesy
Charles Woollett & Son



that, from the first, as you enter the great hall and pause on the balcony, you feel rather awestruck that so many and such fine pieces of our loved immemorial bric-à-brac can possibly have survived not only the natural dangers of domestic carelessness through house removals, spring-cleanings, changes of ownership, and eight or ten generations of butter-fingers, but also bombs and dollars.

It is remarkable, but here it is: the whole range of old English porcelains and pottery, some of it fresh to even the most experienced of us, some of it equalling in rarity and beauty the choicest pieces in the great national collections, all of it authentically pre-1830, all of it for our delight to admire and study, and to buy if we can. We are free and welcome to rove or to stand and gaze and chat. "Speaking for myself," said the Earl of Athlone, opening one of the early Fairs, "I have always found an art dealer a most patient and charming person."

Of course he is. It is his aim to please and interest his customers. And if you openly declare your wishes he'll do his best

gifts, even, already, at Midsummer!) whether his clients have large purses or small ones. Make no mistake about it either, these men know their jobs and they love the pieces they sell; for, in literal truth, these are part of their lives. They are happier and readier (on the analogy of selling a fine dog to a lover of dogs in order that it will get a good home) to sell to a lover of the beautiful than to the methodless magpie or to the merely speculative buyer.

When you begin your tour of the stands you will see magnificent and important things that have come from some of the great houses of England, now, alas! family homes no longer: things maybe bought by an ancestor on the fashionable Grand Tour, and treasured ever since. And you will see pottery and china pieces brought here from the dressers and mantel-shelves of country cottages and inns, and farms. It would be an impudence merely to suggest what this collector or that should buy for himself. Each knows best what he can afford, and what attracts him; and pleasing himself and buying as his heart dictates and without coupons, is a rare and



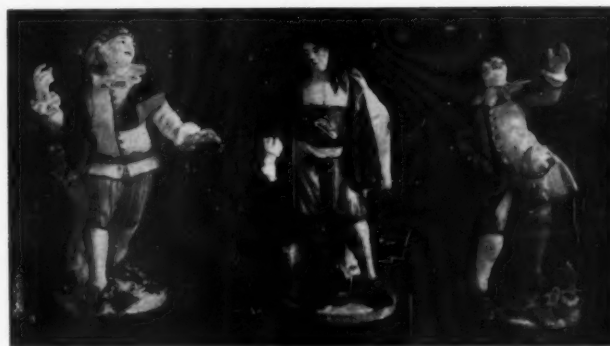
Fig. IV (above). PAIR OF CHELSEA FIGURES, Night Watchman and Companion. 8 ins. high, c. 1760. Courtesy Frank Partridge & Sons

Fig. VI (below). PAIR WORCESTER DISHES, 9½ ins. diam., scale blue ground. Painted by J. H. O'Neale with Aesop's Fables subjects and landscapes. Fretted square mark, c. 1765. VASE AND COVER, 10 ins. Painted exotic birds on scale blue ground with view of Worcester Cathedral in background. Fretted square mark, c. 1765. Courtesy James Oakes



Fig. V (right). Pair of Canisters. Dr. Wall, Worcester, c. 1765. Exotic birds in gilt panels. Deep blue ground. Probably unique. Courtesy Frank Partridge & Sons

Fig. VII (below). Three Red Anchor period Chelsea figures from the Commedia dell'Arte, all about 6 ins. high, c. 1754. Courtesy James Oakes



for you, even to helping you to a bargain, or a puzzle-piece, or a piece that is difficult to get, or a piece that is duplicated in one or other of the great collections. You will find he knows his public too, and is ready to meet all tastes for all purposes (for Christmas

prized luxury now, the indulgence in which may have to last him till the next Fair. Here, as in the outside world, economics have brought it about that the good article has driven the bad out of circulation, for each piece here is among the best of its kind. True, prices are higher, but we can reflect that good artistic craftsmanship in ceramics, as in everything else, is limited; and these pieces, the product of a vanished age, environment, and inspiration, are never likely to be made again because the conditions and impulses which brought them into being will never recur. Further, the ultimate value of any piece is not its price in money but its inherent virtues of age, dignity, beauty, craftsmanship and quality—virtues that are unchanging in spite of topical whims and fashionable obscurations. If anything is overpriced it will be, of course, the popular; and the cautious buyer will accordingly do best in buying the unfashionable. There is a gamble in that, naturally, but the investment side will be in the minds of many, and influence selection. All of us, or at any rate those of us who have seen two existences slide below the horizons of history, find a satisfaction in acquiring a tangible and negotiable security in the shape of good china.

So it will be as well if we gaze at the forest

ANTIQUE DEALERS' FAIR—ENGLISH CERAMICS



Fig. VIII. Gold Anchor CHELSEA CUP AND SAUCER with rich deep claret ground and figure-subjects in Chinese style. Gilding fine, and chased, c. 1760. Courtesy Malcolm Stoner

before we examine the trees. Till we have "sunder'd shell from pearl" let us learn what we can—of these masters' methods of display, for instance. What sort of company, if any at all, does a certain piece look best in? What play do the dealers make with colour? How do they achieve concord, and, broadly, how do they manage to get their porcelains seen? The visitor will find this one of the most interesting and fruitful results of his tour. A fine piece, he notices, looks less important among inferior pieces, and a poor one better than it really is if surrounded by first-class examples. Like pictures, porcelain and pottery need room round them, else one loses the sense of outline and proportion, and fails in getting the colours harmonised.

such service, and tremendous good for both the visiting public and the business men.

To give an idea of the high quality and variety of this year's goods we illustrate a few of the pieces current at the time of writing.

Fig. I shows Messrs. Delomosne's magnificent pair of Chelsea figures: a brilliant Shepherd and Shepherdess, 12 ins. high, gold anchor marked, and c. 1765, which combine sumptuousness and delicacy to an unusual degree. Collectors may remember seeing them in the Schreiber Collection (No. 199) where, however, the Shepherdess is modelled with a lamb. Many judges prefer Messrs. Delomosne's model as having the better balance as a figure. Mr. King's *Porcelain Figures*, plate 37, shows this



Fig. IX. POTTERY JUG in coloured glazes, "Fair Hebe," signed "J. Voyez, 1788."

Courtesy Cecil Davis



Fig. X (left). DISH, 17 ins. x 12 ins., impressed Swansea. Roses on rim painted by Billingsley. From the Burdett-Coutts service. Courtesy Cecil Davis

Fig. XI (above). Pair of Dr. Wall, Worcester, ICE PAILS, ht. 8 ins., decorated in apple green, gilt, and flowers. 1765-70. Courtesy T. Leonard Crow

Again, we collectors of English porcelain do not as a rule give nearly enough consideration to the use of stands in achieving the best decorative use of our pieces. The Orientalist, by and large, has a far better knowledge of how the right stand will emphasise whatever in form we wish to see emphasised or correct whatever failing we wish to see corrected. It is instructive, too, to study the backgrounds the stallholders employ. The blue and white is ideal against dark oak, and dainty coloured pieces look well against a white ground and on open shelves. The porcelain stalls make a rich mosaic of colour harmonies that is unforgettable. With Omar we wonder "what the vintners buy one half so precious as the goods they sell."

But when all this is said, I wonder it is not possible for us to be taken round the stalls by a trained guide, this one a specialist in our old soft-pastes, say, and another in pottery, stoneware, and delft. Or, better still, would not our great authorities give occasional lectures in some quiet room, with illustrations borrowed temporarily from the stalls, and show us how we may tell a Bow figure from a Chelsea one, for example, or a Liverpool bowl from a Lowestoft one, or differentiate for us among Whieldon, Wood, and certain early Wedgwood pieces? I could predict a great demand for

Shepherd identically, but entitles it "Sportsman." Messrs. Delomosne show also a lovely and rare early Meissen pair (Fig. II)—the Bagpiper and the Hurdy-gurdy Player. The former is in Harlequin coat and high conical brimmed hat, the latter wears a white, flowered skirt, green hat, and yellow shoes. An important pair this, undoubtedly showing the great master Kaendler's temperament and methods, being simple yet massive, clearly rhythmical in outline, and confident of the value and beauty of the shining white. Their height is 5 ins. and date c. 1740.

Among his other fine old English pieces Mr. Charles Woollett shows the 8½ in. figure pictured in Fig. III, whose winsomeness and unusualness compel admiration. This is of Bow make, c. 1760, modelled by a gifted plastic artist who felt the inspiration of Kaendler, certainly, but endowed his work with his own native vital individuality. It represents a seated woman dressed in a pseudo-Turkish costume decorated in the clear colours of the Second Bow period and holding in her outstretched arms a large scallop shell upon a shell-encrusted support—all upon the characteristic flower-decked symmetrical scroll plinth picked out in lake and blue.

When the Chelsea artist modelled Mr. Frank Partridge's 6 in.

APOLLO



Fig. XII (left). Dr. Wall, Worcester, JUG. Ht. 9 ins. Finely painted panels of exotic birds on scale blue ground. Mark, a fretted square, c. 1770. Courtesy T. Leonard Crow

Fig. XIV (right). CHELSEA VASE, 9½ ins., with exotic birds on both sides on rich claret ground. Blue anchor mark, c. 1765.

Courtesy
The Antique Porcelain Co. Ltd.



pair of figures (Fig. IV) he had The Night Watchman by Kaendler and Reinicke before his eyes, so close is the resemblance. There can be only a few years between the English and the Saxon versions,

find anywhere such fine colour, so perfect a sense of space-filling and such delicacy of brushwork. They are by the miniaturist J.H. O'Neale, who, with John Donaldson must

and it is interesting to relate that Kaendler developed his model from sketches supplied him by the brothers Huet, one of whom was the Meissen factory-agent in Paris. But copy or no copy, the incomparably well-balanced judgment in colour-application and the vitality and happiness of this pair make them supreme in their class. Mr. Partridge shows another delightful treasure in the pair of canisters (Fig. V), this time of Dr. Wall, Worcester, origin; and probably unique. They stand but 2½ ins. high and are done in clear, vivid "wet" blue with painted panels gracefully edged with gilt, while the covers have flower and leaf knobs. A superbly rich pair, this, bearing one of the best decorations for porcelain ever conceived: the fantasy-fowl of Meissen and Sèvres, so proudly and elegantly postured, so brilliantly and so variously plumaged. The canisters date about 1765.

Of the same luxurious class, and also square-marked Worcester, are the trio shown in Fig. VI, exhibited by Mr. James Oakes. The centre vase, 10 ins. high, is embellished with panels of exquisitely painted exotic birds enclosed in finely gilt borders on blue-scale ground. This piece has a delicious surprise about it, for in the background, bestridden by the lordly fowl, is painted a view of Worcester Cathedral. Made about the same year, 1765, are the two 9½ in. Fable dishes and one would be hard put to it to

receive credit for most of the best painting on early Worcester, done in part at least, it has recently come to light, in Giles's London studios. O'Neale's artless mannerisms and his sincerity and charm can be well studied in the Aesop's subjects: (1) The Man and the Lion, (2) The Ass and the Loaded Horse, on Mr. Oakes's pair. In Fig. VII Mr. Oakes also shows you three lovely little Red Anchor Chelsea figures he has; each about 6 ins. high and all about 1754. From Kaendler's Meissen models of "Characters from the Italian Comedy" (c. 1740) these three represent Mezzetin (left), the Captain (centre) and the Poet, or, sometimes, the Doctor (right). Black, scarlet, pink, white, yellow are their colours, and each is admirable in harmony and restraint, and all are eminently desirable.

It is hard in words alone to give a true picture of the glowing splendour of Mr. Malcolm Stoner's gold anchor Chelsea cup and saucer, shown in the quiet monotone of Fig. VIII. The unequalled rich depth of its claret background was one of the new colours produced by Proprietor Sprimont in 1760 "at very large expense, incredible Labour and close Application," as we may well believe.



Fig. XIII (left). Pair hexagonal VASES & COVERS 16 ins. high, painted in Chinese style in blue. "Workmen's" and Jade marks, c. 1775.

Honey O.E.P. pl. 61
and Schreiber No. 478
Courtesy
T. Leonard Crow

Fig. XV (right). Early Derby group of Chinese man and boy in flowered costumes. Height 9½ ins. Formerly in Lady Ludlow's Collection.

Courtesy
The Antique
Porcelain Co. Ltd.



There used to be a little case of it, of dazzling beauty, labelled "Miss Emily Thomson Bequest," in South Kensington. The Chinese figure decoration is most fascinating and beautiful, and the artist seems also to have done the Worcester blue scale coffee pot, No. 354 Frank Lloyd Collection, as well as the chocolate cup and saucer, No. 538 Schreiber. The originator of this free and delicate Chinese style is believed to have been Jean Pillement, a decorative designer of the early XVIIIth century. Mr. Stoner's Chelsea exhibits also include a superb pair of 7 in. gold anchor figures, the distinguished "Gardener and Companion," of perfect quality.

From first-class porcelain to first-class pottery—it is not a difficult leap. Among Mr. Cecil Davis's treasures is a first-issue "Fair Hebe" jug by J. Voyez, signed and dated 1788; exquisite in its translucent blue, green, and brown glazes and as brilliant and perfect as when it left the kiln—Fig. IX. Such pieces are by now exceedingly rare and eagerly sought, not only for their great beauty but also because they reveal that the Woods owe some of their great fame, so far as modelling goes, to this errant French genius who wrought with equal facility in silver, wood, stone, wax, and clay. The greatness of Voyez is as yet barely guessed at, and Mr. Davis's jug has a special interest because it marks the moment at which Voyez changed his style from the classical to the naturalistic. Another magnificent piece Mr. Davis has is the large 17 in. x 12 in. oval dish impressed SWANSEA (Fig. X) decorated with six large sprays of roses on the rim, with a wide gilt band and delicate lace-work gilding round the centre where is painted a large bouquet of garden and wild flowers, standing on a lawn with growing flowers. This glorious dish is from the famous Burdett-Coutts service of 249 pieces, and the roses on the rim are by Billingsley, who was working at Swansea under L. W. Dillwyn, 1814-17.

Fine porcelains are to be got to-day, there is no questioning that. Mr. T. Leonard Crow, of Tewkesbury, has acquired a choice and comprehensive stock of Old English, the rare and striking ice-pails shown in Fig. XI being specially important and noteworthy. Their impressive and dignified simplicity of line, set off by the slightly decorative emphasis of the handles, demands, and, being Worcester of the Wall period, receives, the most exquisite artistic treatment possible. Wide bands of apple green bordered with gilt scrolls, with oblique festoons of bright flowers round the body, constitute the lovely decorative motif. It is hard to imagine a finer effect than this clear green edged with the beautifully soft Worcester gilding; "edged" is the right word, for in these early pieces the green would not accept a superimposed gold. Ice-pails are very rare at all in earliest Worcester and in apple green are exceptionally so. Their date is 1765-70.

Another Worcester masterpiece, the 9 in. ovoid jug with cylindrical neck, mask spout, shaped handle and body of overlapping leaves, is pictured in Fig. XII. This sumptuous, scale blue and square marked piece is spiritedly painted with the gorgeous exotic birds, butterflies, and other insects sometimes found on Bow and Plymouth and probably the same talented painter, working at Giles's, was the artist. This brilliant and perfect piece was made about 1770. Mr. Crow also shows a 10½ in. coffee-pot, a very charming piece. The moulded pattern was in production in blue decoration as early as 1752 and this beautifully painted polychrome specimen with its deep amethyst necklace of formal foliage is both rare and satisfying. The 16 in. hexagonal vases (Fig. XIII) with covers are painted with consummate skill in blue. Vases and covers bear workmen's marks, including the "T.F." mark, the Chinese ideograph for jade, and an exactly similar pair occurs (No. 478) in the Schreiber Collection.

Three pieces of outstanding variety and merit displayed by the Antique Porcelain Co. must conclude this brief survey. Fig. XIV is a wonderful 9½ in. Chelsea vase in Sèvres style with choice paintings, on both sides, of birds done on the incomparable deep claret ground, painting that recalls the hand which decorated the service done in 1763 for the King's brother-in-law, that being about the date of this splendid piece. The mark is the very rare blue anchor. The same firm exhibit a Boxer figure wearing blue shorts decorated with gilt, and black shoes with gilt buckles, his pinkish-red and pale green coat and black hat flung behind him and with flowers at his feet, which is of Bow make. From the style of the base, the scrolls of which are picked out with pale green and gilt, the Boxer dates from 1760-1765, and is certainly a most unusual specimen. Fig. XV is a remarkable piece, and a puzzle to the most experienced admirer of the factory which made it. How delightfully it shows the plasticity of porcelain, and what lively and supremely skilful modelling! I cannot better describe it than in the words of the Catalogue of the Lady Ludlow—the former owner—Collection, plate 114: "Derby. Early Group composed of a Chinaman seated upon a pierced scroll base designed with moulded foliage decorated in

SHAFTS FROM APOLLO'S BOW

17. One Man's Fish is another Man's Poisson

WHAT strange things artists do paint these days! The fact was brought home to me when, weary in well-doing at the Royal Academy I sank on to a seat, and a perfect stranger recorded her impression of the Exhibition and then added feelingly: "But what a lot of herrings." Subsequently a guest in my own home murmured sadly in disapprobation of the Academy in particular and contemporary art in general: "All those garden pots!" My eye strayed to the shelf above my desk where a card crudely depicting the section of a steel girder and part of a coat-hanger invited me to a Private View of an Exhibition of paintings of "Useful and Metaphorical Objects."

Of course, I know the modern argument that nothing is but painting makes it so, and the beauty in the eye of the beholding artist can endow the dearest fish or the most abjectly useful object with a deep significance of pure form. And maybe we are a little weary of "Richmond, Yorks," "Roses in a Vase," "Kitty" in kit, or the unending horses to which no Hanging Committee can bring itself to say Nay.

But why must the fish always be dead? I remember at Burlington House during the Chinese Exhibition a little album painting attributed to Lui Ts'ai of the Sung Dynasty. It was called simply "Three Fish" and was a thing of exquisite rhythm, for Lui Ts'ai had caught his fish alive and immortalised them in the perfection of their movement. Robert Gibbins in our own day made those fascinating studies of fish in their native forests of coral in the waters of Bermuda, and Lady Patricia Ramsay did likewise. But these were *nature vivante*; fish as *nature morte* seem to me to be so extremely *morte*. One lot at this year's Royal Academy—"Herrings and Lobster" by Edward Le Bas—got themselves hung upside down (headward le bas, as you might say). Thus they remained for some days until somebody discovered the error. But it did not matter. Fish so thoroughly dead could be viewed from any angle. In the hands of Picasso (whose very name sounds faintly fishy) they can even decorate a lady's hat, flanked by the culinary adjunct of a piece of lemon.

This mention of hats reminds one that another sensation of this year's Royal Academy was a small picture of a very large hat. It was entitled simply: "My Hat"; not, be it said, as an exclamation of astonishment (though it might well have been), but as a prose description of a life-sized portrait of a piece of millinery adorned with several ostrich feathers, a pair of pheasant's quills set in a V sign, many and varied flowers, some fruit, and a deal of ribbon. The owner paraded the Private View wearing this affair.

It may be, when we recall the passion of the Dutch Masters for including in their paintings whatsoever was strange or novel—from the latest thing in rare tulips to the exotic fruit of the lemon which had newly arrived in Europe at that date—that there is every justification for depicting things so wayward as the millinery of the season, or so ordinary as the recurring herring. The humble garden pot may be the equivalent under contemporary austerity of the exquisite terra-cotta vases of a Jan van Huysum or a Nicholas van Verendael. Or, again in the mood of the XVIIth century, these fish with glazed eyes, these modes in headgear doomed to extinction when ribbons go "out" under the dictates of the even Newer Look, may be the "Vanities" of our time. These may indeed be "Metaphorical Objects" depicted to remind us, like the skulls, the extinguished candles, the smoke, and the pilgrim bottles, of the XVIIth century "Vanities," that however much we may be "in the swim" the end is a rendezvous with Death.

Indeed, in this matter of strange subjects, and even in its pre-occupation with fish, our day is no more curious than the XVIIth century. When we remember the reputation which Jacob Gellig of Utrecht, Jacob van Es of Antwerp, and Abraham van Beijeren of Amsterdam achieved in this subject of fish, the contemporary contribution pales. Gellig in particular enjoyed a specialised reputation, for he would only paint fresh water fish, surely the last word in what the Americans call "choosiness."

But my utmost ingenuity cannot account for the coat-hangers. I cannot even surmise whether they come into the category "Useful" or "Metaphorical." I will not claim them as triumphantly artistic, for they are not quite so well expressed as, say, Rembrandt's "Flayed Ox." Perhaps the psycho-analysts can make a suggestion—so long as it is not too suggestive.

puce and pale green. The Chinaman is holding a circular frame of scroll outline intended for a clock case, beneath which is a figure of a Chinese boy. Both figures are draped in flowered costumes. Height 9½ inches."

CHAROUX

BY MARY SORRELL

MODELLING is the art of adding from the centre outwards until the desired form is reached, and carving, in opposition, takes away from the mass, and chisels towards the centre. In terra-cotta the method is still different, for the subject matter is built up and coiled around space: it embraces space, and that becomes an actual cave or hollow about which the design proceeds.

The technique of terra-cotta is admirably suited to the sculpture of Charoux, with its untroubled undulating motion, and its monumental conception. His figures suggest movement without the appearance of moving; they have life, but it is one of reposeful meditation; they are surrounded by a mysterious air of inward consummation, and terra-cotta emphasises the feeling of tactility.

Charoux was born in Vienna fifty years ago. At school he was considered a bad pupil in the drawing class, and instead of copying the flowers and leaves set before him, he drew heads, figures and caricatures in the margin of his book. This important factor, which later fashioned his career, was quite overlooked by the teacher. Charoux fought in the first world war, and after leaving the army he enrolled as a student for a few years at the Vienna Academy of Fine Arts. Then it became necessary for him to earn his living, so he turned his talent to cartoons for newspapers and at the same time he took a studio, and began to find commission in sculpture. He soon won an open competition to make the Lessing Memorial, but the statue was removed by



PIETA in brown terra-cotta, by Charoux. Earliest work in terra-cotta and showing advance towards realism. 1935



FIGHTING MEN, by Charoux. A triangular conception of arrested movement. 1937

the Nazis, who did not like the humanist Lessing, and wanted to cite Charoux their political opponent. In 1935 he came to England for a month's holiday, and has remained here ever since, becoming a naturalised British subject in the year 1946.

The work of this sculptor is distinguished, I think, for the lyrical quality it possesses, for it seems to be the translation of a poetical or musical thought into a visible arrangement of form, rather than form that is first stimulated by substance. As a record of the world and its state to-day, Charoux's sculpture has no place whatever, and its appeal lies not in its approach to reality but in the universal love it portrays for the quiet limpid variations of nature. It has passed through many sources of influence and experiment, and his continental era, scarcely shown in his London studio, has a certain affinity with the later record of his work in this country. The grim introspective art we are so accustomed to seeing now, and which, as an outcome of the war, forced artists more into themselves, is absent from the sculpture of Charoux. His expression is that of a man who is moved by a world's tragedy, not to the bitterness of the world, but to a representative ideal that instinctively compels him to overlook human problems in his belief that through the darkness and the gloom there is spiritual penetration.

It is possibly this natural unforced tendency towards ultimate truth, with its freedom from complexities, that gives to his work a balance and rhythmic serenity, so dear to the Greek achievement. Emotion as well as construction governs form, but it should be an equal suspension between emotion and intellect, so that the thought which goes towards creation is of the highest moral order. For sculpture simplified as planes and masses can be abstracted to such an aesthetic degree of beauty that its final achievement, regardless of limitations, is one of absolute purity, unequalled save by architecture.

Charoux seems to have passed through four stages of development, the last stage returning, in an indirect manner, to the first. His earliest sculpture in the studio, the 1933 period, is a mixture of modern continental and primitive art. The elongated figures, taut and stark, as though carved out of slender tree trunks, suggest in a subtle manner a sense of strained pathos that causes the body to be rigid. This angular geometrical arrangement of planes is strangely dignified and reserved, and in "Standing Man" the brass figure looks more a product of the sculptor's imagination than of reality. It is something one is not accustomed to seeing;

CHAROUX

a vision that has a certain amount of fidelity to nature, but one that suggests an abstract force behind it. The long spidery legs and architectonic torso, with its quiet motionless head upon a block-like neck, makes the figure appear to be growing upwards, stretching through space, yet still a part of the earth, his massive feet planted firmly on the ground, and his powerfully sinuous hand pointing downwards, as though clinging to the solidity below.

In "Pietà," a study of two heads in terra-cotta (1935) Charoux has advanced a little more towards realism . . .

"In my early days," he said, "I had a great love for Rodin, and was influenced by him. Then I turned to Kolbe, and later to Maillol. At the same time I had some admiration for Archipenko, for I was eager to take in everything that came my way. When I arrived in this country my style



EVENSONG, by Charoux.
A harmonious and balanced
design from all viewpoints.
1944

questioning, its purpose achieved by the response of those who stand within the circle's illumination.

The "Pietà," with its curious design, is a forerunner to a most extraordinary group "Fighting Men" (1937). Here is a fine triangular conception of arrested movement into which fits a governed juggling of six male figures. A swift excited rhythm runs over the surface mounds and through the hollows, reminding one of Rodin's words: "Sculpture is the art of the hole and the lump, not of the clean, well-smoothed unmodelled figures." There are no limitations in the group: the design spreads outwards in breadth and in depth, the figures interlocked in a central mass. It is an utterance both violent and dramatic in the exposition of vistas and space through the human form, but at the same time there is a passionless abstract quality about the entirety, making one wonder what trend Charoux would follow next. He is intensely occupied with design, and no matter from what angle one views his figures, one feels there is a natural state of equilibrium between the sculptor's mind and the melody of his hands. Light and shade, too, plays an important role in his sculpture, especially as it is, for the most part, calm and restful, suited for gardens and parks; therefore the effect of shadows or bright sunlight upon a figure would accentuate the subtlety of its interpretation, showing the graceful veiling of one passage into another with the utmost economy of construction. Of composition Charoux says: "There are two schools of thought; one is the frontal school, which means that sculpture is seen in all its functions from a frontal point of view. When you look at the front you visualise how the sides would be, and my 'Fighting Men' is a discussion between the frontal and the round school. The main virtue of sculpture is composition, and a group brings out this tendency."

Perhaps it would be true to say that his later work, though highly individual, falls between Rodin and Maillol, for much of it possesses the emotion of Rodin lessened by the tranquillity of Maillol. It is not, like the Golden Age, a manifestation of his passion for physical beauty, but a more intimate conviction that in the pattern the naked form weaves, beauty transcends nature



RECLINING FIGURES, by Charoux. 1944

changed, and it was influenced by the English atmosphere."

This unusual composition established an angular treatment, but the subject matter demands facial expression, for everything is focused on the two heads, one in death, and the other bending over so grief-stricken as to be almost moribund. The planes are set sharply against each other, for grief is harshly cruel, and it is shown with infinite compassion in the broad simple structure of the woman's head. As a rule Charoux is inclined to stylise the heads of his figures, for they are much alike in features, and are no more important than the rest of the group. They are not eloquent as a single unit, but are blended into the measured language of the whole, thus revealing the tranquil uninterrupted character of the composition. The rhythm is built upwards from the base, and is carried through to the head, so that it does not dominate, but reflects the mood that has ended there. To Charoux, I think, the hand is the most vital translation of plastic form into deliberate articulation. Practically always it is half open in a restrained contemplative gesture of humanity. These figures give to you rather than take away; they draw people together—but their gift is a benediction that requires no

it transforms a human experience into a relationship between life and life eternal.

Of terra-cotta, the medium Charoux prefers to use, he says: "Lack of studio space made me interested in this technique, because I had to cut out stone carving and plaster casting. Terra-cotta is a fine building material, and is grossly underestimated as a decorative and monumental source. Plaster, anyhow, is not a material, it is a sin!"

During the war years Charoux modelled a number of large figures and groups, and gradually his style became representative. The heavy base of the legs, exaggerated at one period, was narrowed, and his full round form grew more slender. The singular aloofness of his earlier work gave way to a tender note, and his reaction to the bombing infused his figures with an idealised serenity in opposition to his mental suffering . . .

"I became more serious, and maybe I had a longing for peace. I realised, too, that the prime definition of sculpture is to be peaceful and eternal; it is a dedication that will last for ever."

He produced several mother-and-child studies, a number of portrait heads, and a series of young boys, each group reflecting

APOLLO

more profoundly the striving of the sculptor to express in a three-dimensional statement his creed and purpose of being. Of these, perhaps "Evensong" is the most sensitive in its equanimity of treatment and its judgment of values. The group is comprised of three boys of varying stature, singing their evening prayer. The design, harmoniously ordered and balanced, whichever way it is turned, seems to suggest a repetition of triangles that carry the rhythm out then upwards, carving in air the shape of a wing. The right hands of the boys, too, are poised, half-open in supplication, with a bird-like quivering, and the pattern is repeated in the flow of the heads, and again in contrast, in the bend of the legs, so that the main theme, the unity of triangle, is completed. The atmospheric enchantment in which these figures are enveloped is emphasised by the curvilinear contours aspiring emotively, for on the silence of their music they rise, externalising their tangibility by weight, and by direction and modification of plane surfaces. A few months ago Charoux swung round to the dream interpretation of metaphysical expression as opposed to classicism, and these small terra-cotta abstractions possess the same lyricism that runs through all his work. He points out that "in abstract sculpture one loses the gentle

curves of poetry but is unhampered by traditional criticism, and so one gains in freedom of movement." This mood is similar to his change in technique caused by a break in his life. One thing collapses and another takes its place.

In some of these inventions there is a certain amount of satire and a little homely amusement conceived in a decorative and empirical manner. But I prefer two of the more serious examples, and "War Memorial," produced on a larger scale in an open-air setting, has untold possibilities. The elements of nature are indicated in and projected through the frame of mankind, and one can trace the waves of the sea in the conchoidal outline; stripped and broken trees in the symbolical figures, and the giving of life in two large partially-formed hands, unclosed to the sky, and joining one shape with the other. There are two vaulted pyramids in the pattern, and the imagery they create is that of eternal light seen through the glade of mortality.

Another tentative lyricism is called "Wordsworth," and because there are no restrictions to its sensibility, it does actually convey the detached muse of the poet quickened by fantasy. Space again intercepts the design in oblong and circular rhythms, and though the mortal foundation has been dis-

sected by abstractions, the result is truer to the context than the fashioning of physical proportions. These filter through the interlaced branches that grow round a pool, improvised by the glass base on which the model rests. Queer subjective animal phenomena merge into the structure of the theme, and the mind of the poet, so far removed from ordinary events, organises its own personality through the ingenious verve of the sculptor.

Regarding the juxtaposition of the different examples of sculpture, Charoux points out that "there should not be such hostility between representative and abstract work. It would be a dull world if only Brancusi and Michelangelo were exhibited. All sculpture goes well together so long as it is genuine and does not neglect the inner shape, and if arranged side by side, one would find out which was faked and which had a life of its own. Often a Gothic church has an addition of Baroque which doesn't spoil it, unless it is sham Baroque, and what applies to this period applies also to the Norman style."

Apart from various commissions in bronze, Charoux so far has concentrated on rendering the composed and expanding bodily forms, comprehensively conducted through the channels of terra-cotta, and it is hardly possible to predict what genre his future work will display. It may be an aspect taken from life and moulded by imagination, or it may be imagination endowed with reality. Each is a separate force vivifying the other, and each bestows upon humanity the wealth of its intention, and the fruits of its harvest.



LORD ROBERT CECIL, by Charoux. Courtesy of Chatham House. 1945
(Unveiled by Churchill)



STANDING GIRL in green terra-cotta. 4 feet high. By Charoux. 1946



WAR MEMORIAL, by Charoux. An example of the dream interpretation of metaphysical expression. 1947

APOLLO ANNUAL, 1948

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FAIR SILVER

BY J. G. N. CLIFT

ART has no boundaries in time or space, and that of the gold and silversmith is age-long, eternal and everlasting, the gift of the past to the present and the time yet to come.

Whether it be the work of the East or of the West, made two thousand years ago or almost yesterday, throughout the ages may be discerned in many a piece the joy of the craftsman in his work and the spirit of the artificer in the form of the thing he shaped. The maker of some of the finest silver ware of this century once said that had he been working 2,000 years and more ago he could have taught the artisans of those days nothing, and indeed might have learned a great deal from them and particularly from the golden jewellery of the Etruscans, whose methods seem undiscoverable.

It will not do, however, to exalt the past and praise the early work of man's hands without discrimination, for in every age beautiful things as well as uncouth have been produced, and furthermore the standards of taste vary from time to time. Good design allied to sound craft work will generally hold its own when compared with the pretty or meretricious of whatever age or clime.

Now let a few things lately seen be considered and examined frankly and without prejudice. By far the most plentiful are the pieces made for table use which have usually survived because of



Fig. I.
SILVER BELL SALT, 1599.
Courtesy S. J. Phillips

once outmoded or damaged, were considered to be of little or no value and thus perished and are forgotten.

Pride of place in table ware must of course be given to the salt, upon which was lavished so much thought and skill, and as it played a most important part in the regulation of social distinctions in the past, this is but natural, marking as it did by its position a division between those who as of right sat above it, and those whose place was more lowly; it was until the XVIIIth century, at any rate, the centre-piece of a well-furnished board. Quite lately an oak table of the XVIIth century has been seen which had a shallow depression at its centre, and this is conjectured to have marked the position of the salt. This central position must have been very unhandy unless the servers helped the diners when passing their plates; most of the larger salts, while decorative, are far too cumbersome to have been moved about, but examples do exist which could be passed and returned to their central position.

Here is a specimen which was probably used in this fashion (Fig. I). It is an Elizabethan bell salt of London make with the date letter for 1599, about 8 inches high and 4 inches wide across the base, part gilt and engraved with a rather coarse scale pattern having a matted ground, and although this may be



Fig. III.
CASTER, WILLIAM III, 1699.
Courtesy Bracher & Sydenham

the care bestowed upon them by successive owners, whereas the more uncommon are trinkets and little articles of personal adornment or use, which,



Fig. II. SET OF CASTERS, 1701.
Courtesy E. T. Biggs & Sons

in the taste of the period it seems to clash with the rather delicate ornament elsewhere. It rests on three ball feet which project beyond the base and ensure a level stance on most surfaces. In its general shape it is extremely pleasing, and the diminishing sizes of the three parts are in good and just proportion. The top has a pierced finial and is decorated with conventional leaves with a matted background, making a very effective terminal to the whole piece. Probably this is an early example of the caster.

Logically the next development of the salt would be the adoption of a smaller pattern which could readily be passed about the board, and if made in sets would have solved the difficulties imposed by a central salt. This latter might still have been retained in its normal position more as a decorative feature than for actual use.

Castors for pepper, salt and other condiments generally in sets of three came into use during the latter half of the XVIIth century; they were probably preceded by the



Fig. IV. CRUET, QUEEN ANNE, 1707.
Courtesy Goldsmiths & Silversmiths Co.

APOLLO



Fig. V (left).
One of a pair
SAUCE BOATS,
1745, by
Paul Lamerie.
Courtesy
S. J. Phillips



Fig. VI (right).
SILVER GILT
TAZZA,
1579.
Courtesy
S. J. Phillips

trencher salt which seems to have originated in the beginning of the century, though few examples have survived. Incidentally, Samuel Pepys notes in his diary that he paid £6. 14. 6. for a dozen of these in 1665.

Here is a set of three casters (Fig. II) and though rather later in date are quite typical, probably used for salt, white pepper, and either dry mustard or cayenne pepper. Although many of these sets of casters may be found, they are often from cruet, but the three illustrated must from the width of their bases be ascribed to a period prior to the use of the set in a stand. They are by George Garthorne, of London make, bear the date letter of 1701; circular in shape, they stand 8 inches and 6½ inches high respectively. The smaller one on the right has a silver liner to the pierced top for the purpose of reducing the amount that could be sprinkled from it,



Fig. VII. CHARLES II TANKARD, 1678.
Courtesy Spink & Son

and it is presumed, not without justification, that this contrivance was used when dry mustard or cayenne pepper comprised the contents of the caster. In this case the liner has the maker's mark impressed and is almost certainly contemporary with the caster, for although these liners are not uncommon they are generally unmarked and presumably a subsequent addition.

The shapes are good and the proportions pleasing, while the

delicate ribbed and moulded finials, the beading to the pierced top and the ribbing to the well-spread base afford a pleasant play of light and shade concentrated with nice judgment. The tops are decorated with a foliated design having a central stem flanked by birds; the piercing, judiciously spaced, is a very delightful feature. The coat of arms, which would seem to be contemporary, is well placed and adequately engraved; a thoroughly comfortable set.

A single caster (Fig. III) by John Chartier of slightly earlier date was made in 1699; it has London marks, is of a simple octagonal shape. It stands 8½ inches high and weighs 17 oz. 8 dwt.; a good solid piece; perfectly plain with well-spread moulded base, and divided into three by simple delicate mouldings. The top, which has a well-spaced pierced decoration rather French in character, would allow of a very generous discharge of the contents, and for this reason probably it was a sugar caster and not used for condiments.

It is difficult to decide what took place next, but it would perhaps be safe to assume that the normal set of three casters would be

mounted on a stand, and indeed such sets are to be met with, while the true cruet consisting of glass flasks for oil and vinegar, also on a holder, must have existed although more usual towards the middle of the XVIIIth century.

Then follows a device which consists of a complete set of three casters, probably for pepper, dry mustard and salt, together with two glass flasks for vinegar and oil contained in a stand which generally had a handle. Here is one of the earliest specimens that has come to my notice (Fig. IV); it was made in the workshop of Francis Garthorne in the year 1707 and is a delight in its plainness and generous proportions. The absence of all decoration gives special value to the simple geometrical piercing



Fig. VIII. QUEEN ANNE TANKARD,
1707. Courtesy Holmes of 29 Old Bond St.

of the tops, and the coats of arms on the casters are so well placed and in such just relation to the whole that they are felt as part of the design, and do not as is so often the case suggest an afterthought.

The framework of the stand is of stout drawn wire fixed to the main turned pillars and ringed handle, which are connected together



Fig. IX. SMALL BOWL, 1607.
Courtesy Malcolm Webster

FAIR SILVER

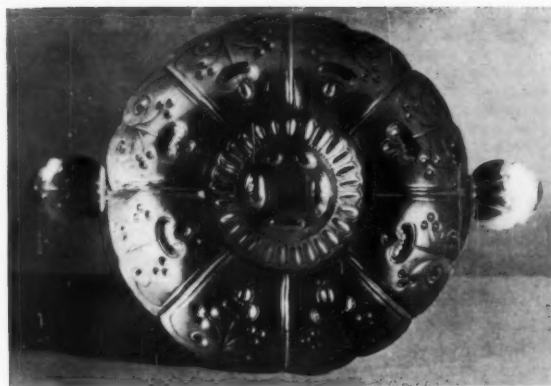


Fig. X. DISH, 1632.
Courtesy Malcolm Webster

at two different levels by shaped plates, the upper of which takes the casters and the lower the two flasks. These latter are probably replacements of a subsequent date, and it would have been preferable if the finials on their mounts had followed the same pattern as those of the casters, as while the latter are bold and interesting, the former are rather meagre and pinched. It should, however, be observed that a variation of this feature has been noticed in sets of a slightly later date; nevertheless the whole piece is, with these minor exceptions, very satisfying to the eye.

Another item of table silver was the sauce boat, originally made with two spouts, and handles at the sides; this form is far from common and not often seen to-day. The type developed into one which had a single spout and handle both raised well above the body of the vessel itself. An example from the workshop of Paul Lamerie (Fig. V) is of the year 1745; while a tribute may well be paid to the technical excellence of the workmanship, the restlessness of the design is not very happy. To me there is an uncomfortable feeling that some animal form has been adapted to a piece of silver ware. While the swing and sweep of the rim curves are appealing, and the modelling of the handle is lively, yet the whole effect just misses the perfection expected in anything designed and made by Lamerie. The chased ornament is refined, well placed, boldly executed and breaks up the surface pleasantly, but the animal-like legs seem rather coarse and inappropriate.

The evolution of the drinking cup in all its various forms would require a whole volume to deal with the subject; some of the very finest specimens to be seen are among the earliest that have survived. One of the many types was the tazza, a form of vessel introduced into England from the Continent during the reign of Elizabeth.

Of considerable antiquity as regards form, and of an extremely graceful shape, it lent itself to decorative treatment. Consisting of a shallow bowl mounted on a stem with a wide-spread base, here is a silver gilt one, made in London, having the date letter for 1579 (Fig. VI). The bowl, plain on the outside, has on the interior rim an engraved decoration of strap work with foliated motifs at intervals, while the centre is occupied by a chased bust of a helmeted warrior. This is reminiscent of some of the drinking vessels of Roman origin, although the relief of the heads in the latter was more pronounced.

The stem has a bold knob of semi-circular section with fine mouldings above and below and is further decorated with strap work having a matted background. The wide-spreading base, also moulded, has on its main member cartouches of strap work

between panels of boldly modelled conventional fruit and blossom, affording a pleasant sense of proportion and stability, while its lowest member has an egg and tongue moulding that is almost severely classical in appearance; a very shapely piece, of remarkable beauty of form and proportion, not overloaded with ornament as is so often the case, but having sufficient plain surface to bring out the full value of the fine decoration.

Now comes a very English piece, but whether by adoption or not is difficult to decide. It is the tankard, and was most probably evolved from the horn cup or the leather blackjack, with the addition of a lid which is usual in this type of vessel and was for the purpose of retaining the warmth in the hot mulled drinks so popular in the XVIIth and XVIIIth centuries.

Here is a very typical example made by John Sutton of London in 1678 (Fig. VII); it stands 6½ inches high and weighs a little more than 24 oz. There is a repoussé band of leaves of conventional acanthus form above the moulded base, and at the top a running pattern of leaves with a plain surface between the two, nicely proportioned and showing up the restrained decoration. The handle has a bold sweeping curve, while the flat moulded lid has its centre decorated with a flower and foliage in low relief. There is a bold pierced thumb piece to the lid, the hinge being placed well back on the handle. Altogether a forcible piece of work of a pleasing symmetry.



Fig. XI. THREE SMALL XVIIth CENTURY PIECES.
Courtesy Spink & Son

Another model of somewhat later date was made by Humphrey Payne in 1707, the year of the Act of Union (Fig. VIII). It is 7½ inches high and weighs just over 40 oz., a somewhat massive piece, almost Puritanical in plainness and lack of all decoration. The body has a simple spreading moulded base broken by a half-round filleted beading fixed where the lower part of the boldly-swept handle is soldered to the body.

The lid has for the principal member a half-round with small simple flat mouldings above and below, and is rather more generous in shape than the earlier example. The thumb piece, though plain, is adequate, and the slight indented pattern on the front edge makes a nice break in the form of the lid. It would have been preferable if the terminal of the handle had been bent upwards rather more, enough to lift it clear of the table. However, this is a fine, plain, well-proportioned, well-made piece of some distinction.

The little bowl or dish with the very pronounced S curve handles in drawn wire is rather unusual, made in 1607, and executed in hammer and punch work (Fig. IX). Quite small, only some 5½ inches wide across the handles, and about 1½ inches deep, with a plain rim, the main surface is decorated with diamond diaper, above which is a band of oval punch marks enclosed by two lines of dots.



Fig. XII. TWO-HANDLED CUP, 1711.
Courtesy Bracher & Sydenham

paratively scarce. At any rate, the particular style seems to have died out about the middle of the XVIIth century. At each side there is a trilobed flower in repoussé with a diamond-shaped hatchment having a coat of arms engraved upon it which can be read as "Sable a chevron or between three escallops argent," which may represent the coat of Mitchell, of Stapleton Mitchell, Dorset. It would appear that an opportunity for a rather effective and rational style of decoration was abandoned without any sound reason, for punches of different size and shape used singly or in combination might have produced some very good radiating patterns of great diversity.

It must be confessed that this dish (Fig. X) has an appeal difficult to resist, for although it is perhaps rather out of scale as to decoration and lacks invention in design, yet it has a careless simplicity rather taking to the eye. Probably a fruit dish, made in 1632 by William Maundy, only weighing 8 oz. and measuring 11½ inches across the handles, it will be seen that this is not a very substantial piece of plate.

The edge is scalloped, while the outer half is divided into eight radiating compartments each having a conventional fruit in repoussé which may represent a strawberry. The centre has two circles of dots which enclose a pattern of plain lobe form, while within there is a shield surrounded by bean-like shapes which fill the rest of the space. The centre mark from which the scribing was done is still noticeable and survives because no coat of arms was ever engraved on the shield. The shaped handles are decorated with a simple pattern, and are not obtrusive. While it might be argued that the work is coarse, yet there seems to be a sense of striving after something that has just eluded the craftsman. At any rate it is an honest piece of hammer and punch work and as such to be commended.

Next come three small pieces which are rather intriguing. In no sense of great importance, they undoubtedly have a charm of their own lacking in many far more ambitious works (Fig. XI). The little shallow dish or saucer was made in 1671 when Charles II was King, almost entirely hammer and punch work, circular in shape with two shell-like handles. Its centre is decorated with a pricked design of tiny tendrils and edged with a beading and flat lobe-like leaf forms. From this radiate four sets of double lines with dots between them which join up with a ring of beading at the rim and divide the surface into four compartments, each decorated in repoussé with a conventional leaf and bud pattern which fills the space very adequately.

The Charles II porringer made in 1681, decorated at the base with acanthus leaves in repoussé, has a narrow band of conventional leaf forms above and the pricked initials S.R.M.; the handles are of a usual type but quite pleasing in their slenderness. It might have been just such another that Samuel Pepys put in his pocket one morning early, together with six spoons, to give away that day at a christening, but he adds, "for as much as I expected to give the name of the child but did not, I forbore then to give my plate."

The smaller porringer is a quiet unaffected little piece of the year 1656, with twisted handles and a circlet of the same pattern

Very rarely can this method of decoration be seen, but there are examples thus treated in the British Museum and the Armourers and Braziers Company have six wine cups among their plate. No other similar pieces have been seen by me for many years, and it may be assumed that they are com-

soldered to the base. The lower part has a simple leaf pattern flatly modelled but quite sufficient to break up the surface.

The successor to the tall, slender loving cup of the previous centuries was the rather massive two-handled cup and cover of simple design. For quaint civic ceremony they are impressive and wholly in keeping, but less so in private ownership.

Here is one made by Simon Pantin in 1711, weighing 95 oz.; it stands 13 inches high and is engraved with the arms of Sir Edward Bagot (Fig. XII). From its weight and size probably it must be regarded as either a trophy or a decorative piece for the table or sideboard. The plain severity of the body is relieved by the simple leaf pattern at the base, which is repeated on the cover, and the coat of arms is well placed and delicately engraved. The handles are very typical, but perhaps a little abrupt in the curves next the body of the cup, while the finial is quite adequate for its purpose; an agreeable piece of work of some distinction and great technical merit.

The last item of all is a pair of candlesticks made by Matt Cooper in 1714 very shortly after the accession of George I; their height is about 7 inches and they weigh 21.5 oz. (Fig. XIII). In comparison with the normal forms that both preceded and succeeded them, they are austere, but to my mind delightful in their studied simplicity. Out of an octagonal theme the maker has built up a well-reasoned design which is so appropriate to the material used that it is very refreshing to the eye of anyone who has seen so many of the more elaborate pieces. The very limitations imposed upon and accepted by the craftsman have by their nature produced a very remarkable result well worthy of close study and consideration.



Fig. XIII. PAIR CANDLESTICKS, 1714.
Courtesy Goldsmiths & Silversmiths Co.

Particular attention should be paid to the careful arrangement of the various facets which not only succeed in producing a pleasing alternation of light and shade but also a gradation which is wholly admirable.

Have I kept a plum for the finish? If so, forgive me.

JAPANNED CABINET

In the April APOLLO the japanned cabinet on a stand (Fig. II, page 87) should be described as "From the collection of Sir Leonard Twiston Davies, K.B.E."

COUNTY CERAMIC CIRCLES. Interested collectors living in the Hindhead district are invited to write to the Editor.

APOLLO ANNUAL SUBSCRIPTION (HOME
AND EXPORT) £2. AMERICA \$9.

THE ALBERTINA DRAWINGS

BY HORACE SHIPP

WE British, devotees of the intimate and the unspectacular, have always been lovers of drawings. Our own great collections at the British Museum, the Fitzwilliam, the Ashmolean, as well as the magnificent Royal collection at Windsor and many splendid private ones, bear testimony to the zeal and discrimination shown by our connoisseurs in the past. All these are remarkable for their catholicity, even though—as with the Leonardos and Holbeins at Windsor, or the Claudes at the British Museum—they contain outstanding treasures. But the men who laid the foundations of these world-famed collections usually threw a wide net so that all schools and all the foremost artists were represented.

If any collection of drawings in the world can compare with these priceless possessions of our own it is that of the Albertina in Vienna. It began in the late XVIIIth century under the enthusiasm of the Archduke Albert of Saxe-Teschen, the son-in-law of the Empress Maria Theresé. From that time onward the Austrian Royal family made it their especial care, continually adding to it, so that when it became State property just after the first world war it numbered something like 18,000 drawings apart from its wealth of engravings.

Chief among these were the famous and popular works by Dürer: the "Hands in Adoration" study for the lost Heller altarpiece; the water-colour drawing of the "Hare" (surely the best-known and most loved drawing in the world); the "Study of Plants"; the "Self-Portrait" drawn at the age of thirteen; the sublime "Head of an Old Man"; the profile of the "Emperor Maximilian I"—the list proceeds with incredible richness.

Let it be agreed at once that the loan collection of these Old Master Drawings which, under the auspices of the Arts Council, is on show at the Victoria and Albert and is later to go to Leeds and Edinburgh, depends for its supreme quality upon the unique opportunity for seeing these Dürer works. It is not that we are cavalier about the lovely Michelangelo drawings, the Raphaels, the Leonardos, still less about the Rembrandts; but these we can surpass here. But the Dürers are an experience, or, for those of us who know Vienna, the repetition of an experience. Next to them stand the Rubens and the Rembrandts: these latter startlingly modern and wonderful in their power of evoking the whole subject with a few lines. The French contribution is negligible. One wonders whether the Hapsburg Archdukes bought no better examples of French drawing, or whether the selection for this exhibition erred.

In face of the wealth of these one hundred and twenty drawings, however, we will not cavil if a few fall below the standard.

When one considers this problem of selection, it will be agreed that the choice is as good as we were likely to get. Certainly the few "sports" of Flemish painting whet our appetites for more. We are particularly interested to-day in the fantastic quality exhibited by such masters as Brueghel or Hieronymus Bosch, and the few drawings shown tell us anew what remarkable linear powers they brought to their task of depicting the strange creations of minds steeped in the symbology of contemporary magic.

The Exhibition starts with the High Renaissance both in Germany and in Italy. Remarkable for the absoluteness of their statement of sheer appearance are the four XVth or early XVIth century Italian portraits. Their several attributions—Antonello da Messina, Bonsignori, Bartolommeo Veneto, and Lorenzo Lotto—flounder a little in the quagmires of scholarship where there is no certain ground except for the Bonsignori which is a study for the "Venetian Senator" in our own National Gallery. Otherwise these names become interchangeable, with the two Bellini as further possible creators. The truth is, of course, that we simply do not know with any certainty unless we have external evidence. I would have said on their face value that two of these works came from the same hand. Let us, however, accept them for their own sake, and rejoice that somewhere in the Venetian or Northern Italian territory at the turn of the XVth century such mastery had been attained in the creation of form by the simple means of black and white. The artists had solved their first problems.

The great Dürer drawings, differing though they be in technique since the graphic arts as prints and book illustration had such profound influence in the Germanic countries, belong fundamentally to this same conception. They are absolutely objective, their concern is entirely with the thing as it appears, and their expression is usually achieved by a brilliant use of line. Even the high lights are often put in with a cross hatching of white, or with delicate lines of white following the modelling of the forms. The wonderful "Head of an Old Man" or the "Hands in Adoration" exemplify the genius which Dürer brought to bear. Are they almost too perfect, too High Renaissance, for our modern taste? It may be; and we may prefer the evocative little water-colour sketch of Innsbruck, done twenty-six years earlier than the Old Man, when



STUDY OF AN ELEPHANT by Rembrandt. (Black chalk)

as a youth of twenty-three or so Dürer began his career. He was a pioneer of pure landscape in water-colour, and his work in this vein is strangely modern.

For, as this Exhibition reveals, the way of drawing, as of all the arts since this late XVth century period, has been towards a less definite statement of the formal facts. Drawing became Impressionistic long before painting caused the term to be invented.

There is, of course, no steady progress. Rubens, working a hundred years later than Dürer, is still using approximately the same technique to the same purpose though he is a little more free and not quite so Teutonically conscientious. The study of his son Nicholas in this vein is one of the most appealing drawings in the exhibition. The "Susannah Fourment," for all its spirit, has grave faults of draughtsmanship for so great an artist. The drawing of the eyes especially reveals the dangers of the primrose path which art had taken by that time. For by the XVIIth century the art of drawing in every country was turning its back on that careful and meticulous linear technique which to Dürer's hands had yielded so richly.

Rembrandt at one bound went to the other extreme. He suggests with the utmost economy of means. His inspiration moves in lightning flashes. Half a score of lines give us a whole landscape, or the salient facts of a figure. The "Elephant"—a curiosity in Europe in Rembrandt's day—is depicted with more than normal care for the form which under the appeal of its strangeness demanded this documentation. But how brilliantly suggestive even this is! With what ease he throws in the subtleties and makes us feel the ruggedness of the form! When it comes to such subjects as the "Blind Beggar" he manages on the tiny scale, with a few touches of brown ink on the paper, to make us feel the groping man's movement. This is poetry against Dürer's heavy (if magnificent) prose. It is spirit against material. The "Flight into Egypt" is darkness made visible as only Rembrandt could.

It is this movement of the art of drawing to and beyond the facts of appearance which makes one of the most fascinating studies at this fine Exhibition. When Dürer and his Italian contemporaries achieved the perfection of technique to their particular purpose it may have seemed that this art could only continue by repetition. At South Kensington we can observe the opening of new paths.

CHINESE CERAMIC ART

AT THE ANTIQUE DEALERS' FAIR—BY VICTOR RIENAECKER

As would be expected, Chinese ceramic art is very fully represented at the Antique Dealers' Fair by all types from earliest historical times to comparatively modern days. The story of the development of Chinese culture makes it nearly as old as the civilisations of Egypt and Chaldea. But, while these empires have long since disappeared, China has continued to exist and to produce works of art reflecting the characteristics of her social history.

The most ancient Chinese pottery resembles in general form and fabric that found in other parts of the world. It is hand-modelled and unglazed, and only later examples show evidence of having been fashioned on the potter's wheel. The Chinese attribute the invention of the potter's wheel to a director of pottery attached to the Court of the legendary Emperor Huang Ti (2697 B.C.), who "first taught the art of welding clay." Huang Ti, or "The Yellow Emperor," has been identified by Terrien de Lacouperie with Nakhunte, a chief of the so-called Bak tribes, which he believed traversed Asia from Elam to China and founded there a new civilisation in the valley of the Yellow River. Huang Ti is the earliest recognised by the historian Ssu-ma Ch'ien, who compiled the first history of China in the first century B.C. Among the sovereigns about whom nothing is recorded except their names is Shên Nung ("the Divine Cultivator"), the first teacher of the art of husbandry; he has been identified with Sargon who, according to Lacouperie, ruled Chaldea about 3800 B.C. Open to question as these speculations are, there would appear to be some grounds for connecting the nascent civilisation of Chaldea and China at some remote period.

The Emperor Shun (2255 B.C.) is believed to have been a potter before he was called to the throne. He and his predecessor, the Emperor Yao (2356 B.C.), are placed by Confucius at the head of the Shu Ching (the Classical Annals) compiled by him as perfect examples of the disinterested ruler. Their capital was at P'ing-yang Fu, in Shansi Province; and their memorial temple still stands outside the walls of this city with gigantic images, thirty feet high, of the two heroes, erected in the central pavilion of the principal courtyard. The wine-vessels and earthenware coffins of the reign of Shun are mentioned in the Ritual Classics of the Chou Dynasty (1122-255 B.C.). The Emperor Wu Wang, the founder of the Chou Dynasty (the Chou Dynasty was really founded by Wen Wang (1169 B.C.) although not actually proclaimed till 1134 B.C., the thirteenth year of his eldest son and successor, Wu Wang, after the great battle in the plains of Mu, in which the last tyrant of the house of Shang was defeated) is said to have sought out a lineal descendant of the Emperor Shun on account of his hereditary skill in the manufacture of pottery and to have given him his eldest



Fig. I. EARLY POTTERY FIGURE of a kneeling singer. Height, 8 ins. T'ang Dynasty, A.D. 618-906. Courtesy John Sparks Ltd.



Fig. II. HONAN VASE with black glaze, decorated with acanthus leaves in brown. Height, 9 ins. Sung Dynasty, A.D. 960-1279. Courtesy John Sparks Ltd.

daughter in marriage and the fief of the State of Ch'ên (now Ch'ên chou Fu), in the Province of Honan, in order that he might celebrate there the worship of his great ancestor.

There are many other references to pottery in the books of the Chou Dynasty. The K'ao Kung Chi, for example, has a short section on the pottery made for the public markets of the time, and records the names and measurements of several kinds of cooking vessels, sacrificial vases and dishes in the making of which the different processes of throwing upon the wheel and pressing in moulds are clearly distinguished. These objects are described as made by two classes of craftsmen, called respectively t'ao-jên (potters) and fang-jên (moulders).

Sculpture in stone seems to have been foreign to the Chinese native genius, and truly great works of art in this medium were executed under the stimulus of an alien tradition, like the Hellenistic influence in Buddhist sculpture, or under the borrowed inspiration of an artist who was primarily a painter, as C. P. Fitzgerald has suggested. On the other hand, the modelled figures found in Wei



Fig. III (left). A FLUTED BOWL, enamelled with scenes from the life of a mandarin, in famille-verte. Diam., 8½ ins. Ming period 1368-1644.

Courtesy Charles Nott



Fig. IV (right). A FIGURE OF KWAN YIN, with a child on her knee; enamelled in famille-verte. Ht., 16½ ins. Ming period 1368-1644.

Courtesy Charles Nott



Fig. V. FAMILLE-VERTE PORCELAIN TRIPOD RITUAL CUP, the exterior with panels of landscape and figures, the interior with a band of dragon design. Height, 3½ ins. K'ang Hsi, 1662-1722.
Courtesy Spink & Son Ltd.

(A.D. 220-556) and T'ang (A.D. 618-907) tombs reveal a remarkable aptitude for characterisation. These strange and graceful figures (Fig. I), executed with so much care for detail, were never intended for the admiration of the living, but for the service of the dead. These models were objects of magical significance intended for use in the next life. They were believed to become transformed in the darkness of the sealed tomb into their animated spiritual counterparts, serving the dead man as the living models upon which they were based served him in his earthly life. Thus a wealthy Chinese would be surrounded in death with the images of dancing girls, servants, guards, attendants, actors, musicians and concubines. Horses, camels, with their foreign grooms and drivers, provided for the long journeying in the spirit world. And inanimate objects of all kinds assured the deceased of the same means of comfort as he had enjoyed in life. Nothing should be omitted, for, unless models were placed in the tomb, their spiritual counterparts could not be present in the after life. No artists' names are recorded, and they were made and used in all parts of the Empire. Those from tombs in Szechuan or from the Lower Yangtze are as fine as those from graves near the capital.

Some of the most aesthetically satisfactory types of the glazed wares of the Sung Dynasty (A.D. 960-1279) are those sometimes known as *temmoku*, made in Honan Province or Southern Chili (Fig. II). Often the glaze is black; but black relieved with brown frequently occurs, and sometimes the black is completely supplanted.

The native Ming Dynasty (A.D. 1368-1644), which ousted the Mongols, first ruled at Nanking, but subsequently moved (A.D. 1421) the Court to Peking. The famous porcelain manufacturing centre of Kingtechen (Ching-tê Chên) is near Nanking, with which it is in communication by water. Kingtechen is a large unwallled town on the left bank of the Ch'ang River which carries its goods to the Poyang Lake and thence to the Yangtze. The surrounding district was at first well supplied with the materials required for the manufacture of the finest porcelain, chief of which are china-clay (kaolin) and china-stone, which the Chinese call *pai tun tzu* (petuntse) because it is delivered at the factories in the form of white briquettes (*tun*). Kaolin, an infusible substance, has been aptly called by the Chinese the "bones" of the ware, while petuntse, a fusible substance, is the "flesh." Mixed together they make the body of the porcelain, and the petuntse (usually softened with a little lime) makes the glaze. As Kingtechen has previously received Imperial orders from time to time, it was natural that the Nanking Court should look to it for supplies. According to the *Ching tê Chên t'ao lu*, a comprehensive work on ceramics published in 1815 and translated by Stanislas Julien in 1856, a special factory was built in A.D. 1369 at the foot of the Jewel Hill to supply the Court. And, in addition, at least twenty other kilns were engaged on Imperial orders during the reign of the first Ming Emperor, Hung Wu (A.D. 1368-98).



Fig. VII. FAMILLE-NOIRE PORCELAIN CUP decorated with four panels of flowering plants, and with a pale green "cracked ice" border round the mouth. Diam., 3½ ins. Height, 3 ins. K'ang Hsi, 1662-1722.
Courtesy Spink & Son Ltd.

Fig. VI. FAMILLE-NOIRE PORCELAIN VASE decorated with sprays of blossom and birds. Height, 30 ins. with stand. K'ang Hsi, 1662-1722.
Courtesy Frank Partridge
(From Pierpoint Morgan Collection)

It is evident that the wares supplied from this ceramic centre were greatly appreciated, for the district soon became the most important in China. Little more is heard of the earlier Sung Dynasty factories, which seem to have died out or sunk into comparative obscurity; and Chinese historians from this time forward devote their attention almost exclusively to the products of Kingtechen.

Coincident with the rise of Kingtechen came a revolution in the decoration of porcelain. The high-temperature fired monochromes of the Sung Dynasty gave place to an elaborate type of ornamentation which the Sung had despised. Pictorial designs in blue or coloured enamels had been considered unworthy of the true potter's art. But the new clean white porcelain that could be made at Kingtechen invited this kind of embellishment; and naturally the potters were encouraged to meet the fashionable demand. As time went on, however, the fine kaolin deposit of the Ma-ts'ang Hills became exhausted and ended in the reign of the Emperor Wan Li (A.D. 1573-1619). The difficulty of replacing this fine material is reflected in the relatively inferior quality of the later Ming porcelains.

The well-known Ming types decorated in variegated colours fall into two principal groups known to the Chinese as *san ts'ai* and *wu ts'ai*, or three- and five-coloured wares. The term "three-colour" generally refers to those pieces in which the designs are outlined in threads of clay (cloisonné fashion), incised, carved or pierced and then washed over with the coloured glazes. The glazes are of the lead-silicate group and do not require the full heat of the porcelain kiln to fix them. This type of porcelain is described as "biscuited," i.e., the body of the ware is first fired in the full heat, and the glazes are subsequently applied and fired in the cooler parts of the kiln. The usual colours are green (from copper), yellow (from antimony or iron), aubergine (from manganese), dark violet blue (from cobalt), turquoise (from copper), and a colourless glaze which does duty for white. They are generally applied in combination of two or three with another serving as background. The exact number, three (implied in *san ts'ai*) is not always rigidly observed. The term *wu ts'ai* (five colour) is applied by the Chinese to the type of decoration by the vitrifiable enamels. But, again, the term is not necessarily restricted to five colours, but is applied to all the polychrome wares enamelled in this way. The enamels, like the glazes, are glasses; but they contain more lead and are more fusible. They are coloured with mineral oxides and fused onto the ware at a comparatively low temperature in a muffle-kiln or stove.

It was natural that, during the social convulsions which preceded and led to the overthrow of the Ming, the peaceful arts should fall into neglect. Chinese ceramic histories are virtually silent on the period between A.D. 1620 and A.D. 1662 when the Emperor K'ang



Fig. IX. A RARE CHINESE PORCELAIN BOWL with leaf-shaped panels in rouge de fer and gilt on raised slip, the ground with swastikas and Buddha's wheels in relief on pale green. The interior has floral centre and border in famille-verte enamels. Diam., 10½ ins. K'ang Hsi, 1662-1722. Courtesy Sydney L. Moss

Fig. VIII (left). A FAMILLE-VERTE PORCELAIN DISH of exceptional size and brilliant quality. Diameter, 21 ins. K'ang Hsi, 1662-1722. Courtesy Spink & Son Ltd.

Hsi succeeded to the throne at the age of nine. The energies of the first rulers of the Manchu Dynasty (A.D. 1644-1912), which adopted the name Ch'ing (pure) were devoted to the pacification of the eighteen Provinces of China; and for some time the porcelain factories at Kingtechen were practically idle. But, once firmly established and with the restoration of peace in the land, the Emperor K'ang Hsi (A.D. 1662-1722) and his successors Yung Ch'eng (A.D. 1723-35) and Ch'ien Lung (A.D. 1736-95) became enthusiastic and enlightened patrons of all the arts and industries. And the porcelain factory at Kingtechen flourished again. Unhappily, it suffered destruction during the formidable rebellion of Wu San-Kuei between 1673 and 1681. But it was re-established, and the Emperor K'ang Hsi appointed an official of the Imperial Household to put a stop to oppressions and exactions and to well care for the workers. During the ensuing "classic" period the factory was in the charge of three highly competent and enterprising technicians—Ts'ang Ying-Hsüan (appointed in 1682), Nien Hsi-Yao (appointed about 1723), and T'ang Ying (1736-49). To the Imperial encouragement of these three experts may be attributed the variety and quality of the wares of this period, which has come to be regarded in the West as the high water mark of Chinese ceramic art. The debt to them is acknowledged by Chinese writers, who distinguish the types of their respective periods as *Ts'ang yao*, *Nien yao* and *T'ang yao*.

Among the rarest and most beautiful of the wares of the K'ang Hsi period is that known as *famille noire* (Figs. VI and VII). Floral designs are the rule, and the drawing is remarkable for its lively feeling and sense of rhythm. The black ground is a composite enamel formed by covering the dry brownish black used for outlines with a wash of green. It is important to distinguish this greenish black from the black used at a later date with the *famille rose* (Fig. X), in which the same ingredients were mixed before application instead of being applied separately.

Towards the end of the K'ang Hsi reign, the *famille rose* type of decoration became fashionable. It takes its name from an opaque ruby-pink enamel derived from gold (purple of cassius). The Chinese have always

referred to the *famille rose* enamels as "foreign colours" (*yang ts'ai*), or as "pale" (*f'eu ts'ai*) or "soft colours" (*juan ts'ai*), as opposed to the harder and stronger *famille verte* enamels.

In reviewing the history of Chinese ceramic art it is impossible to escape the conclusion that the acquirement of great technical skill frequently led to a loss of "the sense of the material" and to astound rather than satisfy. Not only were bronze shapes freely copied (Fig. V), but sometimes they were glazed to look like bronze; and imitations of many other substances and forms were perpetrated. The author of the *T'ao Shuo* (*A Discussion of Pottery*) published in 1774 (translated by S. W. Bushell under the title, *A Description of Chinese Pottery and Porcelain*, Oxford, 1910), remarks with almost Victorian complacency: "... among all the works of art in carved gold, embossed silver, chiselled stone, lacquer, mother-of-pearl, bamboo and wood, gourd and shell, there is not one that is not now reproduced in porcelain, a perfect copy. . . ."

Most of the Chinese XVIIIth century porcelains are essentially decorative in the limited sense of the word; but notwithstanding the best of them have qualities of no mean order. "Against them," observes W. B. Honey, "it may be urged that their decoration was usually regarded as no more than an opportunity to cover a surface with pictures and devices, and only rarely as a means of enhancing beauty of form" (Figs. VIII, IX and XI). In this connection, however, it should always be borne in mind that the art of the potter in China always ranked below that of the calligrapher and the painter. Indeed, painting, with the Chinese, is a branch of calligraphy; and "the rhythmic quality and abstract beauty of line to be found in a piece of fine brush-writing were always sought by the painter." It can readily be understood, therefore, that, with the exception of the group of monochromes, Chinese porcelain came to be principally "a vehicle for paintings to be enjoyed for their own sake." This attitude resulted in an ofttime lovely composite art-form, in which the high achievement of the painter and calligrapher (Fig. XI) made the porcelains of this later period objects of a very interesting and attractive order.



Fig. X (left). A PORCELAIN BOWL decorated with floral designs in Chinese taste in famille-rose enamels. Diam. 4 ins. Ch'ien Lung. Courtesy Sydney L. Moss

Fig. XI (right). One of a pair of PORCELAIN BOWLS decorated in rouge de fer with a poem, by the Emperor Ch'ien Lung. Diam. 4½ ins., ht. 2½ ins. Dated Ch'ien Lung 1736-1795. Courtesy Spink & Son Ltd.





PORTRAIT OF A GENTLEMAN. By Ben Marshall
Believed to be J. J. Shaddick, Esq., a celebrated shot and famous
sportsman. *Circa 1801*

In the Collection of Henry C. Hall, Esq.



THE CHELSEA MAYPOLE GROUP

Partly adapted from a painting by Teniers. Red Anchor Mark.
Chelsea, circa 1755

In the Collection of Lord and Lady Fisher

THE DUDLEY VASES

BY WILLIAM KING

THE magnificent series of seven vases of Chelsea porcelain at present on loan from the Viscount Bearsted, M.C., to the English Ceramic Circle's coming-of-age exhibition at the Victoria and Albert Museum, are here illustrated in their entirety for the first time. They are traditionally said to have been made for George III as a present for Lady Cope, who was married in 1767, a date which would well suit the style of the vases. After her husband's death Lady Cope became the wife of Sir Charles Jenkinson, later created Earl of Liverpool. During her lifetime she appears to have given them to her daughter by her first husband,

Their subsequent history may be related in the words of Mr. A. H. S. Bunford in a paper entitled "Some Remarks on Claret Colour," contributed to the *Transactions of the English Ceramic Circle* (1937), No. 5, p. 26: "Afterwards they became Lord Dudley's, then Lord Burton's, then Lord Astor's, and shortly after their dramatic recognition by Mr. Albert Amor, when they appeared at an anonymous sale at Christie's, the late Lord Bearsted's. They were not in the famous Dudley sale at Christie's on May 21st, 1886, when over £40,000 was realised in one afternoon. They must have been sold privately to Lord Burton. A friend of the Astor



THE DUDLEY VASES (front view).

(Top vases) Venus and Cupids; Diana rescuing Arethusa from the importunities of the river-god Alpheus; Diana asleep and a satyr.

(Below) Leda and the swan; Venus and the dead Adonis; Venus and Cupids; Cupid and Psyche. Bearsted Collection. Heights, 13½ inches to 16½ inches

Arabella Diana, Duchess of Dorset, who predeceased her, dying in 1825, and bequeathed them to her own daughter, Mary, Countess of Plymouth and later Countess Amherst, who died without issue in 1864. At some time previous they had already been sold, as can be seen from the following quotation from the second edition of Joseph Marryat's *History of Pottery and Porcelain*, published in 1857. On pp. 284-5 we find: "A collection of Chelsea porcelain supposed to have been long preserved at Knowle Park, Kent, by the late Duchess of Dorset and since disposed of by the representatives of Lady Plymouth, was exhibited at Messrs. Falcke and Co.'s, Bond Street, and consisted of . . . Seven large vases of that faint lilac pink colour, very commonly termed pale claret; scroll pattern and form, with large central medallions elaborately painted, and representing various classical subjects, in which the principal figures may be six inches in height. The two smaller vases of the set are more beautiful, both in form and painting, than the others." The last sentence seems to me meaningless, and so on reflection may it have seemed to Marryat, since he omits it altogether from his third edition, published in 1868.

family told me—I hope that I am not indiscreet in repeating the story: I tell it for what it is worth—that they were sold by Lord Burton because one day, coming to the front-door to show a visitor out, he was horrified to find his visitor's top hat perched on one of the vases—the vases were kept in the hall—and, being a business man, thought that an undue risk was being run, and so he disposed of them for a goodly sum to Mr. (afterwards Lord) Astor."

The vases, some of which bear the gold anchor mark, are painted, as will be seen from the illustrations, on one side with scenes from classical mythology, on the other with naturalistic birds in the style of the Dutch painter Hondekoeter. The mythological scenes in question are described in the caption. The subjects are obviously taken from XVIIIth century engravings, presumably after French painters of the school of Boucher, but the only one which has hitherto been identified is the Alpheus and Arethusa, which derives from a painting by Pierre-Charles Trémolières in the museum at his birthplace, Cholet (Poitou), which was engraved by Etienne Fessard. Trémolières was born in 1703 and died in 1739, and the subject, without the figure of Diana, reappears on a

APOLLO



THE DUDLEY VASES (back view).
Bearsted Collection. Heights 13½ inches to 16½ inches

Sèvres vase with green ground in the Wallace Collection (cat. no. XII, C. 153). It may be noted that the vase on the extreme right was reproduced in colours in *APOLLO* for May, 1948, facing p. 102.

THE CHELSEA MAYPOLE GROUP

This wonderful example of English porcelain figure-sculpture of about 1755, illustrated in colour on page 140, which Lord and Lady Fisher have lent to the English Ceramic Circle's exhibition at the Victoria and Albert Museum, is, as far as I know, unique. It represents the lord and lady of the manor, together with two couples of humbler station, dancing round a maypole to the strains of a fiddler, while they are being encouraged by a tipsy onlooker. It is probably the identical object that was sold at Sotheby's on March 6th, 1873, and that is described in the catalogue as follows: "A CENTRAL TABLE ORNAMENT, FORMING A STAND FOR AN EPERGNE, REPRESENTING A VILLAGE DANCE, a composition of eight beautiful figures, from a picture by Teniers, formerly in Sir Richard Worsley's Collection at Appuldurcombe, Isle of Wight, marked with the anchor, unique." It was bought by one Donaldson for £98. The group bears the red anchor mark and is one of the finest specimens of English porcelain modelling that exists.

W.K.

A BEN MARSHALL PICTURE

THE Ben Marshall painting reproduced in colours in this issue might at first glance, to those who are familiar with this artist's works, appear a little different from his usual style. For Ben Marshall is usually associated with pictures of racehorses with their owners, or masters of fox-hounds with their hunters, and similar sporting subjects of appeal, nearly always allied with portraiture. But it should be remembered that he also painted many individual portraits of sporting celebrities and others, purely of a personal nature; such for instance as Richard Knight, a huntsman to Earl Spencer, painted in 1802; John Hilton, a Newmarket racing judge, painted in 1804; Colonel Mellish, painted in 1820, and many others.

Ben Marshall was a sporting artist typically and genuinely English, but whose art changed at times from one phase to another in its technical qualities. At one period he was susceptible to the influence of Raeburn, whose work he admired, and a feature he adopted of that master's technique was the method of laying on planes of colour with full, rapid strokes of the brush when painting men's clothes. This is noticeable with Marshall's technique in the portrait under review, as revealed in the red coat, and also in the strong and solid body within the clothes, a marked feature of Raeburn's works. The face and complexion are of a quality giving something of an egg-shell-like surface, a characteristic of Marshall's earlier paintings, which, it has been suggested, he acquired from the influence of Matthew Peters, R.A.

This portrait is one of his early works, and having been in private collections since it was executed, has not previously been reproduced, so for this reason alone it has special interest. In addition, it is a striking and well-finished portrait of a sporting personality, and a fine example of the artist's powers. It is signed in the right-hand bottom corner but not dated, though believed to have been painted in 1801. Ben Marshall was born in 1767, and died in 1835. So though an early work, it is by no means one of his earliest. There is, in fact, a large painting of the racehorse "Escape," signed and dated 1792, when Marshall would be only 25 years of age.

The portrait here reproduced is believed to be of a celebrated shot and all-round sportsman of that day, J. J. Shaddick, Esq. Ben Marshall painted this gentleman twice, in 1801 and again in 1806. Both these pictures were exhibited at the Royal Academy in their respective years, both depict Shaddick in shooting attire with his gun, and both show two pointer dogs, but in the 1806 painting he is also accompanied by his chestnut horse.

PRE-WAR BACK NUMBERS OF "APOLLO"

Twelve copies picked at random for £2 2s., or selected copies from 4/6 upwards according to the scarcity. *APOLLO*, 10 Vigo Street, Regent Street, London, W.1.

The Antique Dealers' Fair and the Furniture

BY JOHN ELTON

THE FAIR, in which so much applied art is concentrated under one roof, has in the section of furniture a distinctively English character. The exhibits represent almost all manner of objects which are of interest to collectors to-day, within the final date of 1830, the last year of George IV's reign. The section of furniture includes some interesting examples. At Messrs. M. Harris's there is very little of the framework in the pair of handsome wide-seated chairs with upholstered back and seat that is not decorated with crisp carving. The construction is remarkably strong, the arm-supports and back-uprights being unusually firmly based on the seat. Design of very similar character appears in Chippendale's *Director* (1754), under the head of "French chairs." In a pair of wide-seated walnut armchairs dating from the same mid-Georgian period, the seat rail and legs are very lavishly carved with cabochons and other rococo detail (Fig. I). As a contrast there is in the same collection a pair of mahogany commodes in which carving is absent, the interest of the pieces consisting in the contrasted figure of the case mahogany veneer. In the text of the *Director* it is maintained that a commode illustrated made by a skilful workman of fine wood "will



Fig. I. A PAIR OF WALNUT ARMCHAIRS, *Director* period.

M. Harris

Fig. II (below). MAHOGANY LIBRARY TABLE with brass galleries, circa 1800. Mallet's



This medallion is flanked by graceful and finely designed festoons and flowers and delicate foliage. Also in this collection is a mahogany library table resting on paw feet. An unusual feature are the ovals on the pedestals which are filled in by a wire trellis, and the brass galleries at either end formed of interlaced ovals (Fig. II).

At Mr. Leonard Knight's there are some pieces of distinctive character and quality, such as the secretaire cabinet, japanned on a black ground with a design in which deer, a camel and an elephant figure. The interior of the secretaire drawer, which is of mahogany, is fitted with a central cupboard flanked by shallow drawers and pigeonholes. Among late Georgian pieces is a satinwood desk and book cabinet, in which the desk, which is enclosed by a cylinder fall, has an attractive arrangement of drawers and pigeonholes. Among gilt pieces is a pair of carved lamp-pedestals or torchères for lights resting on a scrolled tripod carved

give great satisfaction." Among case-furniture there is a fine mahogany bureau bookcase in which the upper stage is crowned by a classic pediment enclosing an important cartouche carved with the arms of Smith. The cupboard doors of the upper stage have serpentine framing, and the feet are carved with a rosette.

At Messrs. Mallet's, there is a wide range of English walnut, mahogany and other woods. The cabinet on a stand is similar to contemporary examples overlaid with walnut or olivewood veneer, but is entirely of yew, both in the solid in the spiral legs, and as veneer on the cabinet itself. The rich colour of the veneer is broken by banding. There are also some fine pieces of late Georgian date such as the pair of semi-elliptical side-tables of satinwood inlaid on the frieze with the customary sweep of foliage and half paterae. The inlay on the top is, however, unusual, as the large medallion on each table represents in coloured woods two female figures in contemporary dress decorating a bust with flowers.

with scaling, while the baluster-shaped shaft is carved with acanthus leaves (Fig. III). There is also a group of dining-room furniture consisting of two pedestals of fine quality and colour. The serpentine-fronted side-table is of the same period.

At Messrs. Jetley there are a number of attractive pieces dating from the late XVIIth and the XVIIIth century. A chest of drawers, which is veneered with walnut oyster pieces on the top and front, is inlaid with circles formed of stringing lines, and the mouldings of the top and base cross banded. A mahogany chest of the mid-Georgian period is distinguished by the enrichment of its canted angles by a pendant of entwined foliage and flowers, the carving of its apron, and the quality of its handles. A marble-topped side-table of the early Georgian period, which is unusually small, rests upon legs of scroll form carved with acanthus leaves and money moulding. Among furniture of the "age of elegance" there is a fine card table veneered with harewood, and inlaid on the frieze



with alternate paterae and anthemia. On the top the design takes the form of a large patera flanked by enriched urns and festoons. The tapered legs are interrupted by a block inlaid with a rosette.

At Hotspur of Richmond there is an unusual breakfast table (Fig. V), a larger version of the tripod table which appears frequently in conversation pieces of the middle and late Georgian eras. The top, which is carved on the edge, measures over three feet in diameter, and the scroll-shaped feet, carved on the upper face with an acanthus leaf, are widely spread to ensure stability. In this collection there is also a pair of covered urns in porphyry, mounted with festoons of fruit and foliage caught up by goats' heads in gilt brass. These are supported on wooden terms, painted to represent porphyry. There is also an important long-case clock by Daniel Delunder, the well-known watch- and clock-maker, who became free of the Clock-makers' Company in 1699. The movement has an unusual escapement, with independent pallets operating on separate escape wheels, and bolt and shutter maintaining power. The case, which is of richly patinated mahogany, is surmounted by



a stepped dome with three finials. Among unusual objects there is a Georgian adjustable table in mahogany, in which the top is fitted with pierced arcs, which slide into the supports and can be pinned at any angle.

At Mr. R. Lock's there is a selection of useful and ornamental pieces dating chiefly from the age of mahogany. The walnut bureau bookcase dating from the early XVIIIth century has the doors of the upper stage, which is fitted with two mirror plates, crowned by a shaped pediment. A set of six single chairs in mahogany which have carved splat and moulded frames and legs, date from the period of the *Guide* (1788) in design. A writing table (or dressing table), Fig. VI, with a rising mirror at the back closely resembles a plate in Sheraton's *Drawing Book* (dated 1792). In Sheraton's plate, however, this model is enriched with inlaid or painted decoration. At John Bell's of Aberdeen there is a large selection of furniture of English and also of Scottish origin, which includes a set of mahogany chairs with shield-shaped backs centring in a fan-splat. This set of five chairs is in good preservation and of a mellow brown colour. From a Scottish source comes a mahogany sideboard with its original brass curtain rail, and shaped front inlaid with floral and emblematic devices.



Fig. III (left, above).
A pair of carved and
gilt torchères. Early
Georgian period.
Leonard Knight

Fig. IV (right, above).
Inlaid Card Table,
c. 1770. Jetley

Fig. V (left).
Mahogany Breakfast
Table (mid-Georgian
period).
Hotspur

Fig. VI.
A Mahogany Lady's
Writing and Dress-
ing Table, c. 1770.
R. Lock



GLASS AT THE ANTIQUE DEALERS' FAIR

BY E. M. ELVILLE

FROM photographs submitted to us of some of the specimens shown at the Antique Dealers' Fair, the collector of XVIIIth century glass is not likely to be disappointed. The specimens are well chosen and of exceptional merit; they also have the advantage of being the more ordinary examples within the reach of most collectors rather than the exceptional and costly rarities.

Drinking glasses are well represented, Messrs. Delomosne & Son showing a group of Jacobite glasses (Fig. I) with air-twist stems engraved with the six-petalled Stuart rose and "FIAT." These glasses have an unfailing attraction and find their way into every worth-while collection. The emblems engraved upon them have always been conjectural and we would refer our readers to an article by W. Horridge in *APOLLO ANNUAL* in which he discusses this interesting question.

An unusual specimen shown by Messrs. Delomosne & Son is an early English bowl, cover and stand engraved



Fig. I. One of a group of Jacobite glasses (Delomosne)

with rose and honeysuckle emblems. This specimen, circa 1730, would appear to be a very early English example of engraving with the wheel.

Messrs. Arthur Churchill Ltd. are showing a wide range of drinking glasses which will appeal to the keen collector. For the student of soda metal there are specimens (Fig. II) which are of exceptional interest. The possibilities which offer themselves for investigation in the realm of soda are worthy of study and in this connection the reader's attention is called to an article on "Early British Glass" by Fergus Graham appearing in *APOLLO ANNUAL*.

Messrs. Cecil Davis are exhibiting an interesting collection of Irish specimens among which is a unique Irish mirror with scroll base, with border of clear faceted and blue faceted glass "lozenges," the latter alternating with opaque white squares ornamented with gilt flutes. The combination of the two types of borders is a rare feature.

Shown by the same company is a number of marked Irish decanters (Fig. III), one of which has particular interest in that it is engraved with a fully rigged



Fig. II. Type of glass in soda metal (Churchill)

schooner and with a blank panel flanked by thistles on the reverse.

It is hoped this year visitors will be more acquisitive than last, although there was no lack of interest shown in glass exhibits. There is every indication that the circle of glass collectors is rapidly increasing. Indeed, one exhibitor of the 1947 Fair remarked that never before had he had so many lingering visitors or answered so many questions.

The interest is there, and antique glass, long consigned to the position of the Cinderella of artistic crafts, is rapidly becoming recognised as a taste to be cultivated.

BOOK RECEIVED

CONSTABLE. SYDNEY J. KEY. Phoenix. 15s.



Fig. III. Marked Irish decanter (Cecil Davis)

AN UNRECORDED VERZELINI GOBLET

Collectors of glass the world over will be stirred by the news of the discovery of one more of the Verzelini goblets (apart from the present specimen seven only are at the present time known to exist). This specimen, of singular beauty and rarity, for generations has been in private ownership and its existence aware only to the fortunate few. Mr. J. B. Perrot, of Delomosne's, by his discovery merits the thanks of everyone. This Elizabethan goblet, engraved by Anthony de Lisle, is dated 1578 in the lower part of the bowl and bears the initials A.T. and R.T. interlaced by a ribbon suggesting it to be either a betrothal or marriage glass. The decoration on the top part of the bowl is much the same as the goblet reported in *APOLLO* just a year ago, and which also appears in the specimen at the Victoria and Albert (Buckley Collection) and that in the Musée de Cluny, Paris. This newly-discovered piece, unlike most of the other seven, has escaped all the risks of damage during the four and three quarters centuries since it was made. It will be remembered that the Venetian, Giacomo Verzelini, was born in 1522 and in 1575, December 15th, was granted a patent by Queen Elizabeth "for the makinge of drynkynge glasses such as be accustomed made in the town of Morano"; he held the monopoly in this country for 21 years and glasses made in England during that period must be attributed to Verzelini's atelier. An illustration appears in the advertisement pages of the *APOLLO ANNUAL*.

ANSWERS TO CORRESPONDENTS

LOUIS AUVRAY

M.C.P. (Liverpool). The head which appears in your photograph was executed by Louis Auvsay and represents the elder son of Laocoon who is placed on the right of his father in the antique sculpture group. This head figured in the catalogues of the years 1841-1865 of the Musée de Valenciennes. No trace of it is to be found in the Museum's catalogues since the year 1890.

Louis Auvsay, sculptor and writer, and brother of Felix Auvsay, the historical painter, was born in Valenciennes on 7th April, 1810. In 1830 he went to Paris and entered the Ecole des Beaux-Arts where he worked under David d'Angers. From 1835 to 1884 he exhibited regularly at Le Salon and executed a great number of works, many of which were commissioned by the State. The Museums of Valenciennes, Cambrai, Rouen, Versailles, and the Churches of Notre-Dame and St. Nicolas at Valenciennes possess his works. In 1860 he founded the *Revue Artistique et Littéraire* and collaborated with the *Revue des Beaux-Arts*. He also completed the *General Dictionary of French Artists*. Auvsay died in 1890.

IVORY FURNITURE

E.W. (Preston). Ivory furniture was made in India, and brought back in the second half of the XVIIIth century by "nabobs," and there is record that Warren Hastings had some at his country house.

In the sale of Queen Charlotte's Collection in 1819 was included: "Armchairs of solid ivory, richly-gilt."

There is a set of ivory furniture at Buckingham Palace (made in India), consisting of a settee, nine chairs, two armchairs and two cabinets of engraved ivory veneered on sandalwood. This set was made in Madras about 1770, and bought by George III in 1781 and given to Queen Charlotte. Other sets of ivory furniture were disposed of in 1819 at Queen Charlotte's sale. One set (a table and two chairs), formerly the property of Tipu Sultan, was captured in 1799 by Lord Wellesley and given to Queen Charlotte. This was acquired by Jones and is now in the Jones Collection, Victoria and Albert Museum.

BEGGAR'S METAL PAN

J.B. (Vogue Beloth). Although we have not been able to find any record of other examples, we think that your metal pan, with the words, "Petty the Pore" and "1684" must have been used by a beggar for the purpose of collecting alms. It was evidently made in or before 1684 and the name "James Runtous" engraved on the underside of the handle must be that of the beggar who owned it. Begging was at this period, and of course earlier, prohibited, but certain persons approved by the local parish authorities were allowed to beg, provided that they wore a metal badge with the letter "P" in a prominent position on their clothing. One or two beggars' badges of the latter part of the XVIIth century have survived. The somewhat obscure subject of begging is dealt with in C. J. Ribton-Turner's *A History of Vagrants and Vagrancy and Beggars and Begging*.

THE SWORDSMITHS OF JAPAN—III

BY B. W. ROBINSON

KOTETSU OKISATO

KOTETSU was born of yeoman (*gōshi*) family at Nagasone on the shores of Lake Biwa in 1599, and was given the name of Saikichi, with which he subsequently signed a few sword-guards. His father was a smith in the employ of Ishida Mitsunari, one of the leaders of the confederacy against Tokugawa Iyeyasu, and having married a daughter of one of the Shimosaka smiths of Echizen province, had been adopted into that school. When Iyeyasu crushed the confederacy at the bloody battle of Sekigahara in 1600, father and son fled northwards to Fukui in Echizen, where Kotetsu lived until he was fifty.

At Fukui he was apprenticed to a helmet-maker, and achieved a certain reputation with his armour, horse-trappings and sword-furniture, while producing a few short swords and spear-heads in his spare time. His bridle-bits and helmets in particular were much sought after, and eventually the merits of the latter so impressed Matsudaira, the Lord of Fukui, that he decided to pit the skill of Kotetsu as an armourer against that of a certain swordsmith among his retainers named Kaneshige. Kotetsu was therefore ordered to make a helmet which no sword could cut, and Kaneshige a sword which would cut through any helmet. When both craftsmen had completed their tasks, Kotetsu's helmet was placed on a stand, while Kaneshige himself, being an expert swordsman, prepared to cut it with the blade he had forged. Kotetsu was none too sanguine of the result, and at the critical moment, when his rival had already raised his sword, he darted forward on the pretext of adjusting the position of the helmet, thus putting Kaneshige off his stroke so that he failed to cleave it. But the baffled swordsmith immediately leapt out into the garden and cut in two a large bronze vase which stood on the terrace. There is another version of the story which makes the nobleman Mayeda of Kanazawa and the swordsmith Kanemaki or Kanemitsu.

This incident probably happened about 1640, and soon afterwards Kaneshige left Fukui and established himself at Yedo. Before his departure, however, he appears to have instructed Kotetsu in the art of sword-forging, with the result that in 1647 the latter also decided to try his fortune as a swordsmith in Yedo. The cause of this decision is variously given by the authorities; he may well have been uneasy about the helmet-cutting incident, and his ruse may have been detected and held against him; or perhaps, with the establishment of peace under the Tokugawa Shōguns, the armourer's trade declined, though that of the swordsmith continued to flourish. A more sensational reason, however, is widely alleged. It appears that during his last year at Fukui, Kotetsu was working regularly as a swordsmith, and a certain *samurai* who had commissioned him to make a blade expressed dissatisfaction with the finished article in the most insulting terms. The infuriated Kotetsu snatched up the blade and cut down the rash critic on the spot. Whatever the reason, he left Fukui, passed a year at his birthplace of Nagasone, and reached Yedo in 1648. His house at Nagasone can still be seen, and although it is extremely uncertain that he ever forged swords there, the well whose water he is said to have used for tempering is confidently pointed out under a large pine tree with a little shrine of the Buddhist divinity Jizō nearby.

The affair of the murdered *samurai* seems to have not quite blown over, for on his arrival at Yedo, Kotetsu found it necessary to take temporary sanctuary in the Kwanyejiji Temple. But his freedom was procured by the good offices of Inaba Fusaharu, chief retainer of the Matsudaira family, whose more powerful cousin, Inaba Iwami no Kami, later took Kotetsu into his service.

His first years at Yedo were spent in a back-street tenement, and he had to eke out his small earnings from sword-forging by the making of razors and other trivialities. Very few of his sword-blades survive from this period. He was noticed, however, by the Lord of Mito, and forged him a blade, from which time his position seems to have improved. In 1657 he changed his way of writing the name Kotetsu from two characters which mean "old iron" to two others which (though still read "Kotetsu") mean "tiger-piercing," and it is possible that this change marks the turning-point in his fortunes. He also



Fig. I (left). DIRK BLADE (*tantō*) by Kotetsu

Fig. II (above). TANG of the blade shown in Fig. I. The signature reads:
Obverse : NAGASONE OKISATO.
Reverse : HORU DŌ SAKU
(Engraved and made)

Photographs by courtesy of the
Museum of Fine Arts, Boston, U.S.A.

THE SWORDSMITHS OF JAPAN

used the professional name of Okisato by which he is often known.

His success was further consolidated four years later when Yamano Nagahisa, the official sword-tester of the Shōgun's Government, using only one arm, cut through the bodies of two criminals at a stroke with one of Kotetsu's short swords. After a successful test with three bodies in 1660, Hisahide, grandson of Yamano Nagahisa, set up a record in 1663 with a long sword made by Kotetsu by cutting through four bodies at a stroke. Two years later his grandfather, now aged sixty-eight, successfully repeated this feat with another Kotetsu blade which has since become a "national treasure."

From the time of the first of these tests Kotetsu's name was made, and the remainder of his life is a peaceful record of honourable service in noble households. His first regular patron was Matsudaira Yorimoto, Lord of Moriyama, whose retainer he became in 1660 on the recommendation of Sasaki Kunitsuma, another swordsmith from his native Nagasone. Kunitsuma was well versed in the methods of the great Masamune of Sagami (1264-1343), and he most probably taught Kotetsu some of the Sagami secrets. After five years' service with Yorimoto, Kotetsu attached himself to Inaba Iwami no Kami, living at that nobleman's Yedo residence until 1670, when he moved to Uyeno on the outskirts of the city, and ended his life there in 1678 at the age of eighty (by Japanese reckoning).

The authorities are as a rule too factual to provide much material for an estimate of character. It is clear, however, that Kotetsu, like many swordsmiths, was a devout Buddhist. He entered the priesthood after practising austerities for ten years, and later became a "retired layman" or *niudō*, a title he frequently incorporated in his signatures. He belonged to the sect of Nichiren. He was evidently proud, and set a high value on his work, as is shown by his impulsive killing of a disparaging client related above, and this is confirmed by another story which is told of him. He had made a sword for a certain nobleman, but the latter complained that the price was too high. Kotetsu replied that he had devoted as much time to it as another smith would have spent on twenty or thirty swords, and proceeded to demonstrate its quality by cutting through a pine trunk and a stone lantern. The nobleman then expressed himself willing to pay the price demanded, but Kotetsu declined and took the sword away.

Kotetsu's blades vary considerably in style, as does the wording of his signatures upon them. But he invariably used old metal, which first gave him his nickname of Kotetsu ("old iron"), and the grain of the steel in his blades is so close as to be barely perceptible. He formed the characters of his signature clearly and with elegance, generally using a fine line lightly engraved. Numerous forgeries of his work exist, but he is thought to have made some four hundred blades of a high quality, and ranks among the foremost half-dozen swordsmiths of the *Shintō* ("New Sword") period.

NAMES and the Collector

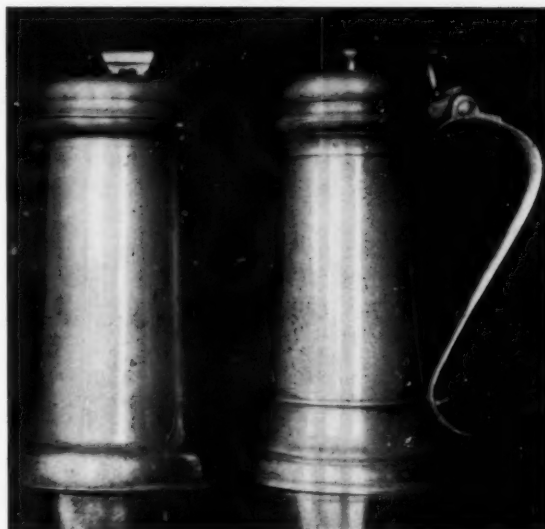
A GOOD many years ago the writer bought a Stuart flagon of the 1625-1640 period with the touch, E.G. over two flagons, all within a beaded circle (Cotterell, No. 5614(a)), from a dealer who said that it had come into his hands from Mr. Kirkby-Mason, who had told him that the flagon was originally in Shelley (All Saints') Church, Suffolk; information naturally evoking special interest in the mind of the latest purchaser as I had never heard of Shelley in Suffolk, although the Kent Shelley was known to me.

In the days of Edward I (1272-1307), the Lord of the Manor of Shelley in Kent was Thomas Shelley, the progenitor of the two branches of the Shelley family now living, and it is also recorded that in the first year of that same monarch's reign, Robert de Tattershall died, seized of the Manor of Shelley in Suffolk, thus providing evidence of the existence of the two Manors of Shelley in those days. The Suffolk Shelley is a hamlet with a sprinkling of houses and about 100 inhabitants. The church from whence came my Stuart flagon was my attraction; and I wrote to a fellow member of the Society of Pewter Collectors living at Ipswich asking him if he could visit Shelley and let me have all the information he could gather about the church and its history. My correspondent (then over seventy) told me that the hamlet was not only fifteen miles distant but completely inaccessible to him, and sent me his local paper which by one of those striking coincidences that same week had published a supplement dealing with the history of the Parish of Shelley.

The Church of All Saints is a very modest little medieval

building, with scant historical interest. It consists of a chancel and nave, a south aisle and a squat tower placed midway on the north side of the nave—a rather unusual position. For so small a population it has doubtless served its purpose. There are only a few monuments within the church, the principal being that of Dame Margaret Tylney, dated 1598. The Tylneys or Tilneys were Lords of the Manor of Shelley in the XVIth century; and according to the supplement mentioned above one of them acted as host to Queen Elizabeth when that forthright lady visited Shelley Hall on one of her journeys. Another of the family, Edmund Tilney, was in 1579 Master of the Revels in the Royal Household, which office, we are told, he filled successfully for some thirty years.

In 1934 a large number of the flagons with the same "touch" as my piece were displayed at St. Peter Hungate Church Museum, Norwich, in an Exhibition of Pewter Plate drawn from many churches within the diocese. The unknown maker of E.G. pieces was probably a London pewterer. Capt. A. V. Sutherland-Graeme, F.S.A., a past-president of the Society of Pewter Collectors, has suggested Edward Gilbert (Cotterell No. 1862); but it is a remote possibility that his provenance was Norwich, where there is a record



(Left) Stuart pewter flagon, 1625-1640; touch, E.G. over two flagons, all within a beaded circle.

(Right) Slightly later piece

of a dozen or more known pewterers working in the sixteenth and seventeenth centuries. Strange it is that the identity of a man of whose work so many pieces have survived the lapse of three centuries should remain unknown.

Assuming, of course, that Mr. Kirkby-Mason's statement as to the provenance of the flagon was correct, it is odd that neither the Tilneys nor the Kerridges, their successors in the first half of the XVIIth century, seem to have presented the church with a silver rather than a pewter flagon; a precious metal usually being used in the celebration of Holy Communion except in a parish where there was no one of sufficient means to make such an offering.

ROLAND J. A. SHELLEY.

BOOKS RECEIVED

THE ALPHABET, A KEY TO THE HISTORY OF MANKIND. DAVID DIRINGER, D.LITT. Foreword by SIR ELLIS MINNS, LITT.D. Hutchinson's Scientific and Technical Publications. 50s.

EARLY MAN, A SURVEY OF HUMAN ORIGINS. ALAN HOUGHTON BRODRICK. Hutchinson's Scientific and Technical Publications. 18s.

FRENCH FAIENCE. ARTHUR LANE. Fabers. 21s.

FAKES. OTTO KURZ. Fabers. 30s.

SEA PAINTERS. F. GORDON ROE. Lewis. £5 5s. net.

TREASURE ISLAND. R. L. STEVENSON. Camden Classics. Paul Elek. 10s. 6d.

OLD ENGLISH PORCELAIN. W. B. HONEY. Fabers. 25s.

SALE ROOM PRICES

MESSRS. SOTHEY'S will be holding a sale of the greatest interest to the printed book and manuscript world in July. It consists of some one hundred and fifty works from the great library formed by Baron Horace de Landau at Florence, who died in 1903. It is of such importance that some of the most important items will be on exhibition during June at the new premises of the Rosenbach Company in New York. This is the first time a New York Exhibition has been held before a London Auction, although Messrs. Sotheby's sometimes held exhibitions in Paris before the war.

Christie's will be selling, on June 9th, some exceptionally rare and valuable silver, and Old Masters from the collection of the Earl Fitzwilliam from Wentworth Woodhouse. It is difficult to name any particular pieces of silver, as it includes so many rare examples of the Queen Anne and later periods, but mention should be made of some of the historical pictures which include some from Nuneham Park, one by Nicolas Poussin, George Stubbs, Van der Velde and Richard Wilson, R.A. Some exceptionally fine English and French furniture will be offered towards the end of the month.

An important three days' sale of the contents of Leweston Manor, near Sherborne, Dorsetshire, is to be held on the premises on the 8th, 9th, and 10th June, by Messrs. Knight, Frank & Rutley. It includes some very fine old English furniture, silver and porcelain.

April 8 and 15. Porcelain, Decorative Furniture, CHRISTIE'S: Pair French mirrors, ormolu frames, £110; pair glass chandelier branches for twenty-four lights each, £357; suite Louis XV giltwood furniture, 10 pieces, £194; suite Italian giltwood furniture, from the collection of the Earl Derby, £231; Louis XV marquetry cabinet, £252. Porcelain, Furniture and Works of Art, CHRISTIE'S: Chippendale bureau cabinet, £126; Chippendale small winged cabinet, £89; William and Mary marquetry chest, £110; Adam mahogany cabinet, 27 ins. wide, £336; English oak cabinet, 38 ins., £103; three Chelsea vases and covers, gold anchor mark, £136.

April 7, 14 and 15, 21, 22 and 28 and 29. Furniture, Pictures, etc., ROBINSON & FOSTER: Mahogany kneehole writing table, £73; walnut inlaid bureau, £57; Georgian mahogany bureau bookcase, £55; oak dresser, £42; pair French cassolettes, 11 ins. high, £46; mahogany sideboard on square tapering legs, £61; pair Regency mahogany and ebony inlaid elbow chairs, £34; Regency sofa table, £50; Italian walnut cabinet, once the property of Lord Nelson, £31; Sheraton mahogany satinwood banded bowfront chest, £50; pair, view of Amersfoort and Haarlem, A. Eversen, £101; portrait of girl as Bacchante, J. B. Greuze, £199; The Interior of a Church, E. de Witte, £184.

April 1 to 30. Stamps, Silver, Porcelain, Pictures, etc., PUTTICK AND SIMPSON: Anthropological collection, Baker's Hole, Kent, the important skull, £250; George I small tankard, Exeter, 1720, £21; George III oblong tea service, £32; George III small tea urn and cover, 1796, £50; pair George II plain table candlesticks, John Cafe, 1752, £50; pair George III plain oblong entrée dishes, 1812, £78; French school, fancy portraits of ladies, £48; Interior, with portraits, Voltaire, etc., L. Dansaert, £130; Venetian Canal Scene, Canaletto, £62; portrait of Sir John Popham, Zuchero, £40; portrait of Sir John Borlace, C. Jansen, £50; Dresden snuffbox, £36; Rockingham oval-shaped basket, £38; two pairs of oval-shaped Dresden baskets, £45; and two more pairs, £102; Sheraton sideboard, £52; set of eight giltwood chairs, XVIIIth century, £65.

April 2, 9, 13 and 14 and 16. Furniture, Porcelain, etc., KNIGHT, FRANK & RUTLEY: Italian kingwood bureau, £52; Louis Seize kingwood and tulipwood shaped commode, £75; pair Louis XV commodes, £125; Hogarth carved elbow chair, £40; set twelve Hepplewhite carved mahogany dining chairs, £200; Georgian mahogany carved pedestal writing table, £155; pair XVIIIth century Chinese paintings on glass, £320; Dutch Fish Market, Simon de Vlieger, £70; XVIIth century oak oval folding table, gateleg, £47; long-case clock, Isaac Parker, Sarum, £46; Chamberlain Worcester dinner service, 98 pieces, £70; carved oak hutch, £36; Dutch seaweed marquetry secretaire bookcase, £72; set eight Queen Anne walnut chairs, £195; Georgian mahogany card table, £50; nest four rosewood tea tables, £50; Georgian mahogany open bookcase, £85; Early Georgian gesso mirror, £90; Early Georgian walnut card table, £245; Jacobean hexagonal side table, with one drawer, £400; Hepplewhite mahogany elbow chair, £90; XVIIIth century bureau bookcase, walnut, £170; oak refectory table, dining, 7 ft., £64.

April 16. Pictures, CHRISTIE'S: The Rt. Hon. William Pitt, H. Edridge, £105; Gentleman, G. B. Moroni, £105; The Thames

at Westminster, W. Anderson, £126; Four Greyhounds, J. Ferneley, £220; Gentleman in Black Cloak, Govaert Flinck, £336; Rembrandt, from the Hope Collection, Isaack Jourdeville, £105.

April 20 and 22. Chinese Porcelain and Objects of Art, CHRISTIE'S: Chinese green jade figure of a goddess, £89; pair Chinese ewers, K'ang Hsi, £142; pair white figures of cocks, Ch'ien Lung, £142; pair Meissen vases (Bottgers red ware), £82; four famille rose dishes, Ch'ien Lung, £163; Georgian mahogany winged bookcase, £304; Worcester Flight Barr and Barr dinner service, crest Robert Hopkins of Tidmarsh, £441; marquetry bureau de dame, £105; pedestal writing desk, £157; pair mahogany dwarf bookcases, £147; eight old English yew wood armchairs, £126; red lacquer cabinet, decorated with Chinese figures, £100.

April 23. Drawings and Pictures, CHRISTIE'S: Drawings, Homeward Bound, Birket Foster, £105; Gloucester from St. Catherine's Meadow, Peter de Wint, £462; Dolwyddelan Church, also Wint, £121. Pictures: The Widow's Birthday, Dendy Sadler, £441; Ben Venue, T. M. Richardson, £178; Madame Blanche Marchesi, A. Mancini, £100; The Art Class, G. Favretto, £100.

April 28. Silver, CHRISTIE'S: Queen Anne tankard and cover, George Garthorne, 1702, £440; old English pattern table service, 1794-1813, £220; four plain octagonal plates, entrée dishes and covers, 1795, £120; double tea service, Garrard, 1834, £140; four entrée dishes and covers, Garrard, 1831, £160; four table candlesticks, 1773, £120; six table candlesticks, E. Capper and E. Coker, £180; George II oval cake basket, Paul de Lamerie, £250; William and Mary small gilt porringer cover and stand, Anthony Nelme, £260; Dutch silver porringer and cover with stand, the maker's mark, Hans Conraet Brechtel, £900; Norwegian peg tankard and cover, XVIIth century, £350.

April 29. Porcelain and Works of Art, CHRISTIE'S: Six Chippendale mahogany chairs, £241; rosewood library table, £65; old English dining table, £57; mahogany pedestal writing desk, £61; winged wardrobe, mahogany, £97; Queen Anne walnut bureau, £61; Queen Anne winged armchair, £47; ten Queen Anne elm chairs, £86; two Chippendale armchairs, £103; Empire mahogany commode, £69; Georgian sideboard, £71; Sheraton bureau, £76; mahogany bureau cabinet, £152.

April 30. Pictures and Drawings, CHRISTIE'S: View of Westminster Bridge, S. Scott, £241; Men of War, A. Storck, £110; View of Amsterdam, Hendrick Keun, £112; and another view by Berckheyde, £105; Kermesses in a Flemish Town, £126; Village Scene, M. Schoevaerdt, £142; Men of War and Shipping, L. Barkuisen, £105; Portrait of Peg Woffington, Hogarth, £115; Christ in Limbo, North Holland school, £130; Two Beggars, Le Nain, £126; Flowers in a Vase, Bogdani, £189.

May 6. Porcelain, Works of Art, CHRISTIE'S: Louis XV wall clock and barometer, Jacques Gudin a Paris, £131; Chippendale pedestal writing table, £336; Sheraton bureau cabinet, £194; oak refectory table, £82; satinwood Carlton House writing table, £100; William III oyster walnut cabinet, £220.

COVER PLATE

Hendrik Avercamp (1585-1663) is known to many of us chiefly by his exquisite circular picture in the National Gallery, or in the memory of the delightful series of small drawings which King George V loaned to the Dutch Art Exhibition at Burlington House in 1929. His subject is invariably the same: groups of gentlefolk meeting or playing on the ice.

The panel reproduced is one of his finest, comparable to the magnificent "Winter Scene" in the Rijks Museum. It is approximately 21 ins. by 32 ins.—a comparatively large work for this artist, who usually preferred to work in small scale. As often with Avercamp, this study shows the grand people and not the peasantry. In their fine clothes, they stand and gossip, play games, sit on their sledges, or watch the passing show. Few of them actually are skating: they are altogether too leisured (and too elaborately dressed) for violent exercise. In the foreground one man plays golf. This would be one of the earliest representations of the game; and again we recall the pen and water-colour by Avercamp of "Golf on the Ice" loaned to the Dutch Art Exhibition.

The landscape is admirable. The flush of colour in the sky against which the skeleton trees are outlined, the clusters of houses, the distant church and hint of town: all is a perfect setting for the multitudinous gay figures. A characteristic monogram marks the picture as Avercamp's; but the inimitable distinction of his style tells one at once who is the master-hand of this charming work.

The picture is now in the possession of Paul Larsen, 43 Duke Street, St. James's, London, S.W.1.

